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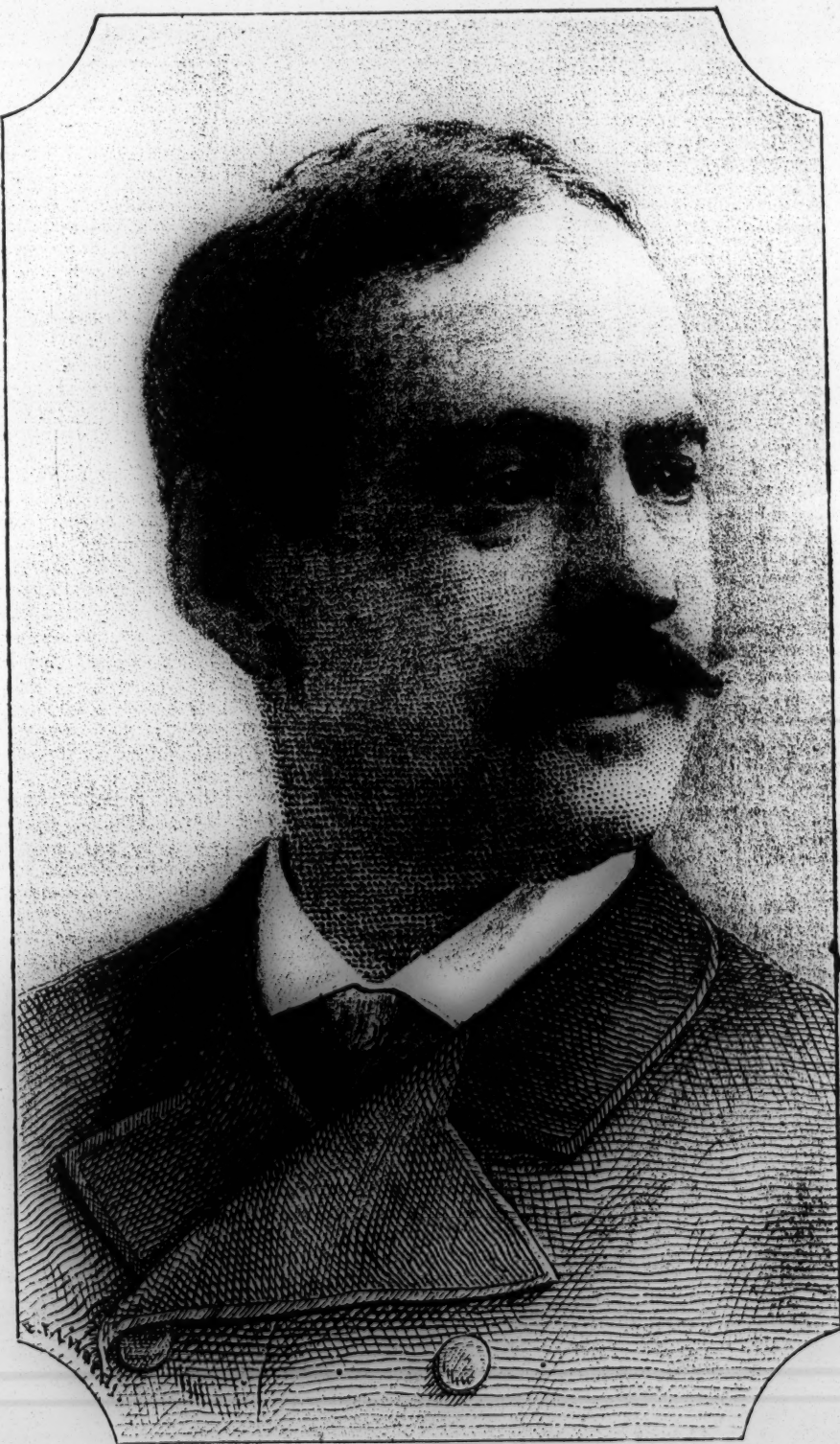
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At the Theatres.



Viva; or, A Sister's Sacrifice, was played in Rochester and several other towns by the Harrisons previous to bringing it out at Niblo's on Monday night; but those performances partook of the nature of rehearsals, and the initial representation here was practically the production of the play. A large house received the piece and the favorite stars with acclamation, and evidently observed the piece with extreme interest from first to last. Miss Harrison so far succeeded, in a part that calls chiefly for serious acting, as to be quite acceptable to those who had admired her previously in burlesque and Woolf's absurd Photos, and Louis was very funny in the funny scenes and equally funny in the pathetic ones. They are a decidedly clever pair, and in Viva and Carlo distinguish themselves by very praiseworthy exhibitions of their own peculiar talents. They have popular favor on their side apparently in the new departure of essaying some thing of a pronounced melodramatic tinge. Their company, on the whole, is admirable. Indeed, much discrimination was shown by those who selected them in getting a good proportion of people capable of making character hits, such as are essential to give life and color, light and shade, to the heavier tones of a play belonging to a class of which Viva is an example. Widders, a coachman, played by Charles T. Vincent, is excellent; a Coney Island Sport, was acted by someone whose name could not be found on the bills, and W. H. Thompson was a natural representative of the honest old Knickerbocker as Mr. Schnyler. Besides the "bits" there was some capital acting done by P. A. Anderson, who is unrivalled in the impersonation of Italians; by Charles Overton as Peter Von Schaick and by Miss Addie Eaton. The play is scarcely intellectual; but sensationalism fills up this void, if it's felt at all by the majority of The Harrisons' auditors. It is certainly as clever in construction and treatment as any of the imported British melodramas, and we must frankly avow that it is in most respects superior to many. Occasionally the dialogue drops into an amusingly colloquial vein that contrasts singularly with the lurid intensity of the portions of the story in which such fallings away occur. Taken altogether, however, Viva is a composition of which Len Grover need not feel ashamed, and we feel quite certain that its success on the road will even exceed that it has attained here. Since Monday the houses have represented plenty of ducats for Poole and Donnelly and for the combination, too. Owing to other arrangements, The Harrisons must leave on Saturday. Monday next, a revival of Around the World in Eighty Days will be tried on by the Kraliys' company. On this occasion Theodor de Gillert, the much-paragraped star dancer, will trip her first steps on the boards of this city, and we shall see whether all that has been written in laudation of her saltatorial grace and agility is true. She hails from the London Alhambra, a spot where excellent danseuses are graduated.

At Booth's, The Romany Rye has proved a financial triumph thus far, and the daily papers show signs of surrendering to the good opinion of the play expressed by THE MIRROR. There's nothing like big business in the face of lukewarm newspaper notice to bring critics around to a stalwart endorsement of a piece and its performance. Crowded houses gather to witness each representation. Their applause after the wreck scene is tremendous. The Romany Rye is the most intricate sensational drama yet seen in this city, and the way that it is placed upon the stage is superb. The question of its turning in a great profit to Messrs. Brooks and Dickson resolves itself simply into their ability to make upon an investment of so enormous a scale. At all events, ten weeks is the time to which the run of the piece in New York has been limited; so it is likely that there must be a wide margin for gain somewhere.

Splendid audiences of representative New Yorkers have attended every one of Mr. Jefferson's performances at the Square. The very excellent cast assists him ably in his delicious Bob Acres, and no doubt The Rivals would profitably fill out the whole term of his sojourn among us; but yielding to a general demand, Mr. Jefferson will soon appear as Dr. Ollapod, in The Poor Gentleman—a most unctuously humorous impersonation. Rip, and Mr. Golightly, in Lend Me Five Shillings, are also said to be contemplated. We hail the gratifying appreciation of this sterling artist's efforts at this particular time

as a healthy symptom that the more intellectual, subtle branch of theatre art has plenty of attraction in it for the public yet.

So Duff is going to do The Squire, which is alleged to be a garbled steal from Hardy's story, "Far from the Madding Crowd." A skilful adapter like Cazauran and an efficient company like the Union Square's, strengthened by Clara Morris, were unable to make the theme popular last Spring. It is not at all likely that a neophyte at dramatic writing, like Pinero, and a bob tailed troupe like Duffs, can do any better. But the son-in-law tackles kindly to the piece, it is said. No doubt the grave suspicion that it is a literary theft adds to his fondness for it.

The announcement of the one-thousandth representation of The World drew a big audience to the Grand Opera House Monday. Jimmy Morrissey stood at the gate and handed Japanese vases to the lady visitors. His attitude was very confectionery; he learned it from his very dear friend, Oscar Wilde, dear boy, whom he met just once for two minutes in Lexington, Ky. Next week comes Strakosch's English Opera company. Bohemian Girl, Fatinitza, Carmen and Lucia will be the repertoire. The price of tickets will be the same as usual.

Without hastening preparations unduly. Mr. Wallack announces The Parvenu for Saturday night. The comedy is said to be Robertsonian in construction and Byronic (i. e., Henry Byronic) in dialogue. The action of the entire piece takes place in an exterior scene. Mr. Wallack is not to appear in the cast, we are sorry to learn. Messrs. Herbert, Elton and Kealey are for tunate in being assigned capital parts. Meantime, Taken From Life holds the boards. It was a most expensive production, and Mr. Wallack must have lost a lot of money by it. From Saturday forth it is believed sensational melodrama will have no place on the Guv'nor's regenerated boards.



ANY managers thought of the old saying, "Dark's the hour before the dawn," Saturday night. None thought more of it than Mr. Abbey, for small was the audience at the Park a few hours previous to the abatement of the terrific equinoctial storm of rain and wind that had raged wildly for several days. With such circumstances militating against an enjoyable evening, it is greatly to Maggie Mitchell's credit that her performance of Fanchon was received with real pleasure by the corporal's guard with wet umbrellas but undampened spirits who were scattered dimly over the auditorium of the theatre. Newspaper men were conspicuously absent, plainly showing the old-time idea that a critic's first duty is to his paper has exploded and or nights when it is inconvenient to go out the eminently proper thing is writing his notices at home and sending them down town by an A. D. T. slave. Even the Herald's man, who devoted five "sticks" to the weather and five lines to Miss Mitchell next morning, was not visible.

The favorite actress' performance of Fanchon is as delightful now as it ever was. On Saturday she acted with romping, mischievous exuberance this cleverest of all her clever impersonations. When we say that Fanchon still commands our laughter and our tears as she always has done, we could not praise the actress in higher terms. R. Fulton Russell made a handsome Landry Barbaud; it was by far the best exhibition he has given during this engagement. Russell Bassett, as Didier; W. H. Burton, as Father Barbaud; Mrs. Vandereen, as old Fadet, and Mrs. Prior, as Mother Barbaud, all come in for a word of approbation, as their respective performances were quite satisfactory. On Monday and Tuesday the houses were very good, proving the wisdom of our advice to Miss Mitchell to revamp the favorite part in her repertoire. This is her last week. John T. Raymond, "the man who can," commences an engagement on Monday in Archie Gunter's laughable comedy Fresh, the American.

The Blackbird, despite the ominous title, wings its way steadily at the Comique. The new piece, although ready, will not be produced until the current attraction fails to draw, which may be a long time off yet. It has not been generally noted in the papers that the scale of prices at this theatre has been raised from a "popular" basis to that regularly in force among the houses that charge the most. To do this successfully and without arousing comment was something of an achievement.

My Sweetheart's luck appears to be all in the maniacal optic of her insane manager. With the rustle of Fourteenth street "paper" still sounding in her ears, she opened at the Windsor Monday night. The event was deemed of so much importance by the Tribune, World and Times, that they went out of their way to give it not a single line of

mention, while the Sun sweetly said: "As the variety business was of a higher grade than is usually seen in the Bowery, it was appreciated accordingly." The superlative imbecility of the "comedy" created as much amazement as it did uptown, while T. J. Hawkins carried off the honors for his character acting as the old "sport." He is the real and only star in the party.

After this Saturday there is but one week left for Esmeralda at the Madison Square. Young Mrs. Winthrop and her domestic infelicities will monopolize the stage Oct. 9 and after.

The opening of the Mount Morris Theatre (formerly known as the Harlem Music Hall) attracted great crowds of people, among whom were noticed representatives of the wealthy and fashionable society of the uptown district of the city. For a long time the residents of that quarter have been obliged to make long and tedious journeys to the centre of the city for their entertainments, and the new house is intended to supply the best class of amusements near at home. Harlem is so populous that it can easily support a theatre of its own, playing the same attractions that have appeared down town. The successful opening of the Mount Morris Theatre adds to the number of stands that traveling managers are able to make in and about this city.

Collier's Lights o' London was the inaugural attraction, played by the same combination that hailed from the Grand Opera House and Niblo's. Mesdames Yeamans, Hudson, Carey and Loraine, and Messrs. Murray, Stanley, Thompson and Montgomery, repeated their successes. The play was received with frequent applause. The appearance of the theatre is handsome, the improvements having changed it beyond recognition. We believe the experiment will prove a gratifying success.

De Lights o' New York, at the San Francisco's, is delighting crowds nightly. The capital first-part and the afterpiece and Ethiopian specialties furnish a thoroughly enjoyable evening.

Sam Hague's Minstrels were cordially greeted by large audiences at the Fourteenth Street, Monday night. Beyond a doubt, the singing is better than that of any other minstrel troupe in existence. The body of musicians may be more fitly likened to a variety concert party who have taken it into their heads to black up, than a veritable nigger band. The ballad and concerted singing is excellent. Mr. O'Keefe, Mr. Reed, Mr. Gilbert and Mr. Campbell are all distinguishing themselves, so that to institute comparison were invidious. The specialty acts are capital.

An Unwhipped Scoundrel.

Mme. Fontainebleau, a well known member of the variety profession, fell ill at Hot Springs, Ark., some weeks ago. The Actors' Fund was notified of her distress. On the same day that the Fund received word, tickets for herself and children and money to pay her expenses to New York were furnished. The lady is unable to proceed beyond Detroit. Her sickness may prove fatal; but the Actors' Fund has taken all the financial affairs in hand and reimbursed local parties there for their outlay in her behalf.

It seems that a man named Stinson tried to stop the family at Hot Springs from leaving town, as his purpose was to compel Leona, the daughter, to quit the dying mother and go with him, evidently for wrong purposes. He had lent them a little money at various times; but they gave this scoundrel a watch chain, diamond and pearl ring and earrings, which he still possesses and for which he gave no receipt. He attached the baggage, presumably for their debt to him; but really to compel the mother and daughter to separate. He followed the family to Toledo, still endeavoring to get Leona away from her friends. The baggage had to be replenished by friends of Mme. Fontainebleau. This fellow has been a source of fear and distress to the sorrowing women, and needs a sound horsewhipping. There have been reports that the Fund had ignored this case; but the facts show that the Actors' Fund has zealously kept to its purposes.

Arrival of Derivis.

Mlle. Derivis, the prima donna of Grau's French Opera company, arrived in this city yesterday from Havre on the steamer St. Laurent and proceeded to the Belvedere Hotel, where she was met by a reporter of THE MIRROR.

The lady is twenty-seven old years and quite handsome, having brown hair, sparkling black eyes and a fine figure. Mlle. Derivis was too much overcome by the fatigue of her ocean voyage to talk much. She said that she had been on the operatic stage for seven years, making her debut at Paris as Marguerite. She has sung in the principal cities of France and Italy. Her father was a noted French basso. Considerable interest is attached to her American debut, which will occur shortly.

The Musical Mirror.



Les Manteaux Noirs, as the comic opera presented on Tuesday at the Standard Theatre is somewhat snobbishly called, has a very bright and well-written text by Harry Paulton, the well known Alhambra comedian, of London. Brilliant costumes, resplendent in spangle and shimmering of costly cloths of gold and silver; exquisite scenery; a full female chorus and a weak male one; a first rate band, well directed by Alfred Cellier, who woke up for the occasion; a capital actor, new to us, called Mansfield, who convulsed the audience by quiet fun and quaint humor; Ryley, our old stand by, in a part that even he could make little of; several importations from the English theatres in London and the provinces that we can easily beat at home; a very pretty girl who looked Clorinda ravishingly, but having nothing to do, did it, showing signs of capability to do something if she had it to do; a Miss Fanny Edwards, who has a good voice, but cannot act at all; Wilkinson in a part utterly unsuited to him, but with which he struggled manfully; Carleton, admirably fitted with a character, and with which he did himself credit, singing the interpolated ballad by Cellier—much the best thing in the piece, by the way, musically, and to sum up, a dreary sequence of commonplace phrases linked together most clumsily and utterly without color or musical value of any sort; just such music as might be put together by an amateur who should string his reminiscences and imagine that he was composing. With the sole exception of the little serenade sung by Ryley in the second act, which has a pretty jingle in it, there is not a note of music worth listening to from the first chord of the overture to the last note of the finale; and how it could have made a success in London passes our poor comprehension. Gilbert and Sullivan still hold the field.

Mme. Theo made a brilliant success at the Fifth Avenue Theatre on Monday last, as Serpolette in Les Cloches de Corneville. Her acting was exquisitely funny, and at the same time natural; her bursts of glee were like those of a child, and her mimicry of the dignity belonging to a marchioness was perfect. Of course Mme. Theo has very little voice—all the world knows that; but she sings well, acts divinely, and looks like a primrose in Spring; what more can the heart of man desire? Mlle. Dorsey sang delightfully as Germaine, and played the part very nicely. Mezieres is the only Gaspard we have ever seen, all the others being awfully over-acted or stolidly belloyed by blustering bass who cannot refrain from showing off their chest notes, even when representing a feeble old octogenarian whose voice should pipe and whistle in its sound. Mezieres' acting and his songs are proportionate; in fact he is the old miser for the nonce. It is a comfort to note the earnest way in which the chorus girls scream when the Marquis tells them that he "bient de l'autre monde." There is an intention in their yell of affright very different from the mechanical yelp of our native choristers in like case. Great is the virtue of a capable stage manager; greater still the need of him in our American opera houses. We were also pleased to hear the "tempo" of the movements taken as they were intended by the composer, and not dragged like a Te Deum, as is the mode among English and American conductors. The "Ding dong" especially was taken, and rightly taken, just twice as fast as we are accustomed to hear it. In fact, all over the country movements intended to be brisk and lively are taken too slow and thus marred. M. Legye is entitled to all credit for his admirable direction of the music, and M. Darcy to no less for his excellent directions of the stage. The audience was not large.

From the Fifth Avenue Theatre to the Bijou Opera House is but a step; but by taking that step one can perceive the radical difference between an English and French comic opera, an English and French singer. In the one, all is movement and sparkle; in the other, solid singing and deliberate acting. The tunings of the French are scintillations; ours are formations. Their singing is naught; ours is everything. Theo skips about the stage like a festive kid, and bleats more or less musically. Russell walks solidly about and sings with a volume of voice and an intensity of tone that would serve for a dozen of French prime donne. Howson and Mezieres are the only ones who meet at the dividing line. Both of these men being true artists in every sense of the word, and true art being the same all the world over, they are alike and yet different; alike in perception—unlike in execution by

reason of their parts being diverse and their bodily state separate.

Jesse Williams has got together a very good band, and the chorus is full, rich and, on the girls' side, pretty as pictures.

At the Alcazar, Ariel the Flying Dancer puts us irresistibly in mind of the charming Gawries or flying girls of that most delightful of romances "Pete Wilkins." Her grace and daring, and the deft way in which her flights are managed are truly admirable. Mme. Marten and Sara Van Huyck are nightly received with applause and dismissed with encores. The orchestra plays very good music very well, Fanny Wentworth scores a hit in the operetta Breaking the Spell, and Mr. Gourlay causes uproarious laughter by his comicalities.

Donna Juanita is nicely given by the Boston English Opera company at Tony Pastor's Theatre, Rose Beaudet especially making a very good impression in the title part. Miss Callaway, Ellis Ryse and Percy Cooper are also doing well.

Die Lustige Kriege (The Merry War), so beautifully done at the Thalia Theatre, is drawing crowds every night. The perfection of the stage setting, the excellence of the actors, and the thorough understanding that every artist seems to have of not only his own business but of the general interest of the piece, make this German opera a most delightful experience and one to recommend to the notice of all our managers and artists.

The singing at the San Francisco Minstrels is vastly benefited by the resonant voice of Mr. Hamilton—always good, it is now, as the Dutchman said, "better als gut—it's nice." For the funniments, we leave them to our brother in crime, the dramatic critic, to deal with.

McCaull's Suit Against Haurie.

Suit was instituted in one of the District Courts last week by Colonel John McCaull against Vin C. Haurie, manager of the Metropolitan Alcazar, for moneys alleged to be due him in payment of the use of his company in Olivette last Saturday week. A representative of THE MIRROR sent to learn particulars, called on Colonel McCaull.

"The matter is not of much importance," said he, "except that I won't submit to being cheated out of what belongs to me. I rented a part of my company to the Alcazar for a certain period for \$2,000 a week. That elapsed, and Haurie wanted me to keep Olivette on another week, because he was not prepared to open his regular season. I consented, to oblige him, but substituted Mr. Olney and others for Mr. Greensfelder and several whom I had to bring down to the Bijou. Haurie thought this would weaken the cast. I thought differently, but allowed him to jew me down to \$1,500 for the extra week. My contract provided for six performances, and did not specify that the people should appear nowhere else. Henry Abbey was in a hole to provide a performance for Wednesday afternoon at the Grand Opera House, as Clara Morris could not go through a matinee and night performance of Miss Milton on that day. I consented to send the Alcazar detachment over to fill the void and help a brother manager out. I didn't expect to make much, except a suit of clothes for myself and hats for Grau and Reeves, my treasurer, by the accommodation. On Saturday night I went to the Alcazar and Mr. Grau asked for our money, as was customary, after the first act of Olivette. Haurie could not be seen, and the amount was not forthcoming. Grau thought we ought to stop the performance; but I knew the means of getting the money was simple and did not care to disappoint the audience. What I perhaps ought to have done would have been to go before the curtain, explain the action of Haurie, and then allow the opera to proceed. However, I've begun suit against him in a District Court to recover. The matter will come up inside of ten days, probably this week, because the law does not permit longer delay in that grade of court. When I get judgment I shall go up and read Haurie a moral lecture, probably taking some deputies along to lend weight to my arguments. He has had the impudence since the occurrence to send down to borrow a singer and a bunch light. He'll never get another favor from this place, I assure you!"

In order to learn what the Alcazar people had to say, the reporter sought and found Everad Stuart, who is now business manager of the house.

"The case is very simple," said he, "in violation of theatrical custom and the amenities of co-operative management, Colonel McCaull took his company to the Grand Opera House and gave a matinee of Olivette when he was under contract to play with Mr. Haurie. Knowing full well that a settlement would be delayed if the money for the week was all paid into Mr. McCaull's hands, Mr. Haurie retained the sum due for one performance on Saturday. That amounted to \$255, and perhaps covered the loss to the Alcazar sustained by the morning performance at the Opera House. Mr. Haurie will oppose strenuously Colonel McCaull's claim, brought legally or otherwise."

So the matter rests until the case is tried.

Pen and Pencil.



The appearance of Alice and Louis Harrison in melodrama was quite as risky an experiment as Edwin Booth's debut in French farcical comedy would be—perhaps more so; people are used to laughing at The Harrisons, while they're not accustomed to roar at Booth. It is always difficult for a comedian to coax the public into believing that he can play a serious part without being funny. Burton and Sothern tried to do it, and so also have Raymond and Florence. The last is the only one who succeeded, and then only in one part—Bob Brierly. The old saw, "every man to his trade," is twisted by the public so as to apply to their favorites. They want to see them act the line of business with which they are identified, and that line only. But the people who filled Niblo's Monday night to see the Harrisons leap the chasm between buffoonery and graver work were disposed to be kindly, and as a reward they saw the feat performed quite nimbly. It is true there was some halting and stumbling; but this was good humoredly forgiven with a smile. Viva, by Len Grover, was the jumping staff.

On the bills, "Old Fel" gracefully excuses himself for writing a piece for Alice and Louis in a neat little note addressed to the public. He alludes to their burlesque career delicately, and explains that in deference to the possible expectations of many of their friends it was thought best to retain some element of their late business. "The play of Viva, then," he adds, "is written as a stepping stone or link between that past and, it is hoped, a secure dramatic future. This much in extenuation of the method of its construction." These remarks go if read before the play begins; but on referring to them afterwards, they read like hollow, hollow mockery. The idea then naturally occurs to one that Len should have said, if he wanted to figure as an apologist—which wasn't absolutely necessary, by the way: "I have written a play for The Harrisons. It isn't a great play; I won't say it's a good play. But I have tried to fit their requirements, not so well as I know how, but as acceptably as lack of time (caused by a half dozen advance orders on hand for new pieces) would allow. Now, watch it and be generous." That would have been equally just to all hands—stars, author and public.

The elements that compose the plot of Viva are such as might, by a man capable of wielding the shears swiftly, be clipped from the files of the *New York Weekly* in about forty-five minutes. But they are skillfully used. How could they be otherwise, since Grover is, without doubt, the ablest constructionist among the writers for the American stage. The play opens at Wrenmere, the home of Samuel Schuyler (W. H. Thompson) and his son Peter (Charles Overton). After introducing the sister of Samuel, Mrs. Van Schaick (Mary Madden), her son Horace (Walter Kelly) and two "society" collectors for a bogus Non-Sectarian Home at Saugerties, Mrs. Amelia Rice (Addie Eaton) and her daughter Genevieve (Theresa Wood), some trite dialogue ensues preliminary to the appearance of a party of Italian street musicians, Viva (Alice Harrison), Carlo (Louis Harrison) and Giametti (P. A. Anderson). The latter is an escaped convict, who is wanted by the authorities. Boker (Murry Woods), a detective, is on his track. This episode was evidently suggested

resort from the dauby pair of flats that are supposed to represent the scene. Here Viva and Carlo and their uncle turn up. They are variously engaged in selling supposedly rotten fruit, faded nosegays, and are giving an acrobatic exhibition to passers by. Horace Van Schaick appears and coaxes Viva, who loves him, to leave her decaying flowers and go to New York and get married. She consents, and her flight is anti-climaxed by the comical rage of a man to whom a convict's dress has been rented for bathing purposes by Carlo. The third act finds Viva ensconced in her new home with Van Schaick. Some incidental talk, to show her guileless delight amidst luxurious surroundings, follows. Then the charity ladies appear, to whom Horace communicates the intelligence that Viva was trapped into a false marriage. His proud ma comes in shortly after to order Viva from the house, after telling her the nature of her real position. Viva arrays herself in her old musician's dress and bids her bogus lord farewell. But Carlo arrives



on the scene, learns the story, and, backed by Giametti, announces his intention of killing Horace. A few moments after, the latter's coachman, Widders (Charles T. Vincent) appears with Carlo's bloody knife in his hand and the news that his master has been murdered in the stable. Carlo is placed under arrest charged with the crime. The next act is devoted to his conviction and sentence to death. In the fifth act Viva is found on a sick-bed. The doctor



Van Schaick - Schuyler

pronounces her recovery impossible. Giametti and Peter Schuyler attend her. Giametti proposes to the girl that she shall take a poison he possesses, which will end her life without leaving any trace of the cause. If, previous to her death, she will confess to having killed Horace, Carlo will be liberated. She consents. This is the sacrificial part of the play, indicated by its subtitle. The programme is carried out. In the second scene, the liberated Carlo and Peter are lamenting over Viva's death. Giametti tells them she is not dead, but under the influence of a holy drug invented by Cardinal Somebody. She has been given ten drops. The eleventh drop, if now administered, will revive her. Now comes the great surprise of the drama. Viva is discovered on a pallet laid out for burial, in her Italian street dress. The eleventh drop is administered. Presto! The scene changes instantly to Wrenmere. The pallet is a trick affair and changes to a garden seat, on which Viva lies, just as she was left in Act One, with the same people standing about her. She is recovering from her faint and her troubles were all dreamed. Carlo comes in with his guitar; Giametti bids them move on, and the curtain drops on the final tableau.

An audience more completely "sold" it would be impossible to imagine. They had been worked up by the excitement of the

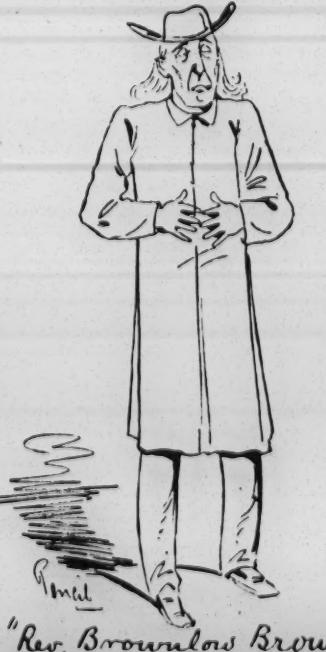
story to a high pitch. They had racked their brains wondering how Viva and Carlo were to get out of their fix after Giametti had performed his little resuscitation. They knew the law would have to wreak vengeance on somebody for Horace's murder, and although it was late in the evening, they looked down a long vista of new complications and evasions. When the quick change was accomplished and they saw how thoroughly they had been taken in by an old device sprung upon them with an ingenuity quite out of the common, they felt positively chagrined. I did not share the feeling exactly, because I went prepared for the trick. But I was astonished at its immense success all the same.

The merits of Viva are briefly summed up. It is splendidly constructed; it has a genuine American flavor; it gets a strong hold on an audience. Its demerits are not few. The dialogue is often coarse; the potation business is too flimsy to wash; the villainous characteristics of certain of the personages are brought out in disgustingly strong relief; the concubinage of Viva and Horace is alluded to in offensive terms by people in the drama; the situations at the end of Acts two, three and four are not effective. Grover would have made a better play had he completely ignored the alleged expectations of the Harrisons' friends that variety business should be dragged in to show them off. If they are capable of serious work at all, they can best give it us unadulterated, or, vulgarly speaking, step boldly forward and go the whole hog. Viva, with all its faults, is superb compared with most of its contemporary melodramas.

Louis Harrison, in the comedy scenes, is admirable. So is his sister. Neither are adroit in emotional or melodramatic acting yet, but they promise more than well. Both brother and sister, in dress and make up, were faithful in reproducing the types of character that may be seen any day on the streets. Addie Eaton, Theresa Wood and Mary Madden were capital. P. A. Anderson's Giametti was picturesque and truthful. But his dialect is so perfect it cannot be understood. Charles Overton is a manly,



capable actor, possessing power that was but faintly called forth by his part. In the scene over Viva's sick-bed, his action was so natural, tender and soothing that a pretty girl who sat behind me involuntarily exclaimed: "I should like to have a man like that around if I were ill!" Walter Kelly gave a smooth, acceptable performance of the villain; but the coarse, brutal language put in Van Schaick's mouth, in violation of the fact that he is the scion of a Knickerbocker house, and a gentleman with all his rascality, militates against his making anything of the part. W. H. Thompson was excellent as Old Schuyler, and Murry Woods ditto as Boker. Charles T. Vincent made a good coachman. He should have worn a mourning livery during Act Four. I protest against the introduction of such miserable caricatures upon the clergy as that of the Rev. Brownlow Brown. I believe the sanctity of the cloth, like the sanctity of the stage, should be preserved from witless, senseless, ruthless insult. If there be an occasional clerical sham, Grover should



remember there are thousands of brilliant, justly respected men behind the bulwarks of the Church. The Rev. Brown, in Viva, cannot hurt these divines; but it can and does degrade the stage in the eyes of its

friends, and grossly offends a large class of theatre-goers. I could forgive the caricature were it intended to effect any good purpose. From the author's standpoint I must admit Lester Victor played the part very well; but that is only another way of saying he was nauseating to the audience.

I think Viva will make money on the road. The surprise in Act Five alone ought to carry it through. But it has Louis Harri-



son's quaint fun, Alice's sprightly acting and singing and a fine company to boot; so the popular stars may await what the future brings forth with pleasant equanimity.

PEN.

What Sala Thinks of Davenport

The public have thus far received only one phase of the London criticism on Fanny Davenport. The unfavorable or lukewarm opinions of the small fry daily papers—the only opinions that have been quoted by the American press—are the only indications published of the verdict. Under these circumstances the opinion of George Augustus Sala, a journalist who has a greater reputation in this country than any of his English brethren, and whose judgment of plays and actors is second to none in London, will be read with extreme interest.

"At Toole's Theatre," says Mr. Sala in the *Illustrated London News*, "last Saturday, Fanny Davenport, an actress who has achieved great celebrity in the United States, made her first appearance before a London audience as the heroine in a drama in five acts, entitled *Diane*, an adaptation by James Mortimer from the *Diane de Lys* of Alexander Dumas the Younger. Mortimer has done his task very delfly indeed. * * * Fanny Davenport is a very fine actress; and, more than that, she is a very fine woman. I noticed that some of the critics have made her comely proportions the chief count in an indictment against her; but it strikes me that she cannot help being tall and handsome and carrying herself with queen like grace and dignity. It is, however, certainly to her disadvantage that the stage of Mr. Toole's theatre is, comparatively speaking, no bigger than a bandbox; and that Diane has a husband who is, in stature, certainly not the Colossus of Rhodes, and a lover who lacks some inches of the width round the chest of the Farnese Hercules. Doubtless very many of the audience who had read the late Nathaniel Hawthorne's eulogium in 'Our Old Home' of 'the trim little damsels' of his own country, were slightly astonished to find that, physically, Fanny Davenport more closely approached the type of Miss Fotheringay, in 'Pendennis,' than of Becky Sharp in 'Vanity Fair'; but I believe that, although Fanny Davenport has won her laurels in America, she is English born, and is descended from a line of well known English comedians. Naturally agitated, when she first stepped on the stage the faintest possible trace of an American accent was audible in her early utterance. This, however, speedily vanished, not to return; and there was no more in her intonation to recall the American than there is in the speech of Kate Bateman (Mrs. Crowe), or in that of Genevieve Ward, or, for the matter of that, in the elocution of Edwin Booth or Hermann Vezin. I suppose that the Americans will not quarrel with me for saying that, North, South, East and West, they do speak (off the stage) with an accent which is not at all an English one; on the other hand, they do not maltreat 'poor letter h' so woefully as imperfectly educated English people do, and their locution (apart from their accent) is a great deal better than ours.

Fanny Davenport was received with more than 'first night' enthusiasm, and she deserved all the plaudits with which she was greeted. She is full of passion, eloquence and grace; her voice is pure, melodious, sonorous and sympathetic; and she must excel, I should say, in comedy drama of the highest class. She has made a decided mark; and it is to be hoped that she will have an early opportunity of displaying her undoubtedly brilliant capacity in a part less embarrassing than that of Diane de Lys."

Flashed to Us.

Doings by the Lake.

(BY TELEGRAPH TO THE MIRROR.)

CLEVELAND, Sept. 27.—There was a great crush at the Academy Monday night. Gus Williams opened in *One of the Finest* to the largest house this season. John Misher made a high hit. Tuesday night was a repetition of the first. The Rankins, at the Euclid, opened to a small house.

M. W. Hanley left for New York yesterday to attend at the bedside of a dying child.

A female fiddler, Miss Riegel, of the Ladies' Orchestra, has created a small sensation in beer circles by eloping to Porkopolis. E. C. S.

The Squatters versus Rooney.

(BY TELEGRAPH TO THE MIRROR.)

BUFFALO, Sept. 27.—Squatter Sovereignty opened at the Academy to \$800. Many were turned away. Tuesday night was also large. Pat Rooney had a good house at the St. James. E. L. D.

The Smoky City Lit Up.

(BY TELEGRAPH TO THE MIRROR.)

PITTSBURG, Sept. 26.—Against an exhibition of fireworks, which drew 30,000 people, The Black Crook turned away hundreds at the Opera House. It was the first appearance of the Crook here in five years. BOLONY KINALTY.

Mordaunt's Westward Flight.

(BY TELEGRAPH TO THE MIRROR.)

SALT LAKE, Sept. 27.—Old Shipmates pleases the Mormons immensely. The houses are packed. We have been prevailed upon to extend the engagement an extra night. Immense houses in Leadville, Pueblo, Colorado Springs, Cheyenne and Ogden. In a day or two we will be bowling along to Frisco. JOHN M. BURKE.

McCullough in Chicago.

(BY TELEGRAPH TO THE MIRROR.)

CHICAGO, Sept. 26.—A house crowded in every part with Chicago's most critical playgoers attended McCullough's opening at Haverly's last night. *Virgilus* was the play. Marion Elmore had a large house at Hooley's. Acme Opera troupe ditto at Hamlin's. Other openings from fair to good. W. L. C.

Defying the Weather.

(BY TELEGRAPH TO THE MIRROR.)

HARTFORD, Sept. 26.—In spite of a very stormy night, a large audience attended last night's performance of Leavitt's Gigantic Minstrels at Roberts' Opera House. Jack Surridge, an old minstrel boy, is managing this troupe. G. C. M.

"Rochester Knockings."

(BY TELEGRAPH TO THE MIRROR.)

ROCHESTER, Sept. 26.—Only a Farmer's Daughter had a fine house at the Corinthian last night. It was well received by press and public, and in my judgment ranks with the best attractions on the road. Agnes Herndon received several recalls. Manager Gardner reports good business all along his route. J. W. C.

Phil Lehen's Success.

(BY TELEGRAPH TO THE MIRROR.)

SYRACUSE, Sept. 27.—The business of the first week of the opening of the new Wisting Opera House footed up \$6,000. P. H. LEHEN.

New Opera House Opening.

(BY TELEGRAPH TO THE MIRROR.)

COLDWATER, Mich., Sept. 26.—Tibbets' new opera house was opened by Louis F. Baum and his company in *Maid of Arran*. The company and play received a perfect ovation. The receipts were thirty-five hundred dollars. Manager Tibbets has a house second to none in Michigan. JOHN A. MOAK.

A Success in Detroit.

(BY TELEGRAPH TO THE MIRROR.)

DETROIT, Sept. 26.—Taken from Life was presented at Whitney's to good business. The piece was well put on and played, and the audience showed their appreciation by frequent applause. Taken from Life has scored a success here.

Henry Belmer's *To the End of the World* at the Detroit is drawing fairly.

A specialty company at the Park played to a crowded house last night.

W. J., Jr.

—Harriet Webb, the distinguished elocutionist, writes from Paris under date of Sept. 7: "Upon my arrival in Paris I drove immediately to the American Exchange. The *MIDSUMMER MIRROR* was the first thing to greet my eyes. It was exceedingly handsome, and as I looked it over I felt that in a land of strangers I had met a friend. Wherever I travel I find *THE MIRROR*. Even at Baden Baden there were copies of it and the *Home Journal* for sale." Mrs. Webb's trip has been an extended one in the brief period of her absence having thoroughly traveled over Great Britain and the Continent. Probably she will have returned to this city by the time this paragraph is printed as she was to sail for New York from Queenstown on the 16th inst.



"Mrs. Amelia Rice"

by the famous Esposito case, with which the columns of the press not long ago teemed. Giametti escapes from his captor, leaving Viva in a faint on a garden seat. The next act takes the audience to Coney Island—although they never would recognise that

NEW YORK MIRROR

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HARRISON GREY FISKE,
EDITOR.

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Fourteen Pages Again.

We present our readers with another extra-sized number this week. Fourteen pages, or seventy columns, are found necessary to print all the fresh news, lively comments, entertaining gossip and important advertisements. The cause of this is not, as might be supposed, that we are "getting too big for our boots," but that our "boots," otherwise our business columns, are getting too big for the usual twelve-page MIRROR. The great boom with which the season has begun is indicated by the remarkable activity of our advertisers. To meet their demands and at the same time give space to all the interesting matter with which our pages are crowded, calls for this second consecutive increase in size.

It is worthy of note that, with the single exception of the New York Herald, no

other paper published in this city is obliged, from time to time, to make these additions to its regular number of pages. Frequently within the past year THE MIRROR has issued quadruple, quintuple and sextuple sheets and triple sheets with supplements. We take a certain pride in pointing out these achievements, as not only a complete novelty in the field of dramatic journalism, but as quite exceptional in any other branch of the newspaper business. We are also gratified that by these tokens of prosperity our readers are equally benefited with ourselves. With every issue the popularity and influence of THE MIRROR has continued to expand, not only among the profession in whose interests it is conducted, but among the lay friends of the Stage and its people. Its news and its opinions are more quoted than those of any paper in the country; its circulation is greater than that of any dramatic publication in the world; its advertising patronage exceeds that of all the so-called theatrical sheets printed in New York.

Whenever occasion warrants we shall continue to publish these supplements and extra sheets. From present indications such occasions will recur frequently.

Music Galore.

Again the preliminary soundings of all kinds of music are beginning to be heard. Dr. Damrosch has polished up his baton and ordered several dozen of the very whitest kid gloves. Theodore Thomas has had a gold tip put to his leading staff, and the Philharmonic and Oratorio Society musicians have rosined their bows in anticipation of the coming onslaught of music. D'Oyly Carte has flashed a new opera, by new writers, upon us. Solomon Grundy—v'e beg pardon—Solomon and Grundy, are to open with their Vicar of Bray next week. Strakosch is upon us with his new combination of English opera singers, and the notes of preparation are heard in the land. No longer shall we be forced to desecrate our critical pen by discussing the entertainments offered us by the musical beer-halls, for lack of fitter pabulum, but shall flesh our newly polished scalpel upon its legitimate prey. The artistic success of Mme. Theo heartens us for our task; for surely if a singer who depends so much upon art and so little upon nature, vocally, can make a furor, there must be more genuine judgment and good taste floating about than we were prepared to expect, and we are encouraged to hope that Emma Thursby, who is, in a far higher school, another vocalist who depends for effects more upon her exquisite finish and pure style than mere brute force of lungs, may meet a like but still more brilliant reception.

Theo. Thomas promises us Gounod's new Oratorio, of which report speaks goldenly, as the greatest musical work since the Elijah of the immortal Mendelssohn, which turned the world of music upside down on its production, now some forty years ago, as if the famous lever of Archimedes had been found and put to harmonious use. Grau is importing a goodly force of singers for his French opera, and, judging by the auspicious beginning he has made, we anticipate a glorious treat; for the repertory of French Comic Opera is a full one, and many gems of purest ray serene lurk in its ample volume hitherto unknown to us. The French are not great vocalists, but there is a sparkling brilliance in their light music and deftness of execution thereof on the part of their artists that no other nation can imitate. An opera comique of Auber or Adam, given by French singers, under a French conductor, no more resembles the same work given by English vocalists and directed by an English or German leader, than does a lump of coal resemble a diamond—they are both carbon to be sure; but the sparkle of one is hard to come at, and only by ignition, while that of the other is spontaneous. There is talk of new symphonies, to be performed by the celebrated band of Theodore Thomas, and though the coalition scheme of Carl Rosa and Minnie Hauk in English Grand Opera hangs in the balance yet awhile, still there is plenty of good music offered for our delectation in the time to come; and even Parsifal—now that his progenitor, Wagner, has let him out of his Bayreuth leading strings and permitted him to seek the fresh fields and pastures new of Munich—may perchance follow his guest across the wide, wide sea, even as far as our distant shores. Altogether the musical promise is hopeful; let us pray that the performance may bring fruition and that no discord among the tuneful choir may mar this coming harmony.

Nor must we forget our own home institution. Col. McCaull has gathered together a company of singing actors nowhere to be surpassed, and will treat us to many old favorite operas and some new ones. With Lillian Russell, Lily Post, Fraulein Cottrelly, John Howson, and the like, much can be done, and when there is much to be done Colonel John is the man to do it. We like hugely his idea of keeping a permanent

comic opera company always at its headquarters of the Bijou Opera House, with travelling detachments on the Madison Square Theatre plan, and we wish the spirited entrepreneur all the success he deserves, and more too.

Fanny Davenport's Critics.

As a rule the London papers have not been kind to Fanny Davenport. Owing to one of those tacit alliances between newspaper men, the cause of which no fellow ever could find out, our popular star has been the target for their javelins. A cheerful letter from the lady herself assures us that the weapons flew wide of their mark; because the wielders' aims were disgustingly bad. From the tenor of the criticisms that appear in our London exchanges we are inclined to agree with Miss Davenport's view of the matter.

Our London brethren of the pen took immediate exceptions to the rich jewels and dazzling toilettes Miss Davenport displayed in Diane de Lys. Their sensitive feelings rebelled against her ten-thousand dollar diamond necklace, and when she turned the full glare of her celebrated five-thousand-dollar solitaire—bought from a Spanish ex-Queen in temporary financial embarrassment—full upon them, their rage and indignation knew no bounds. We can understand the existence of such a furious antipathy to personal adornment in London because some old fogies made consummate asses of themselves by trying to arouse it here a few years ago. Happily the notion that actresses should dress like dowdies never prevailed very generally in New York, and what did exist totally exploded some time since.

Had Miss Davenport borrowed and worn one of Cetewayo's nose-rings instead of some brilliant diamonds, the newspapers could not have swooped down upon her with greater ferocity. For politic reasons we certainly should cable to her to send back her fine costumes at once, array herself in such shabby English misfits as are worn by the majority of Britain's fair daughters, and thus reduce herself, before it is too late to, the comprehensive level of her London assailants. But we cannot do this consistently. We unfortunately know that Dumas' heroine, Diane, is a wealthy countess; that she attends a ball given by a princess during the action of the play; that she is supposed to move in a most brilliant circle of society, and that Miss Davenport was merely sustaining her reputation for accuracy and correctness in dressing the part as elegantly as she knew how.

But why should we expect the London critics to take this into consideration? They censure our star because she is built generously in respect both of girth and stature—yet their cherished idol, Mrs. Kendal, is not only much larger, but much older; they claim she misconceives the part of Diane—yet they say she represents her to be a cold, frivolous creature of fashion—which is Dumas' exact description of the character. Can we expect these wise critics, who belie their own judgment and confess their own ignorance, to do aught else except blame Miss Davenport for observing the proprieties of Dumas' drama by enveloping herself in modern French purple and fine linen?

Two or three of the older critical heads, notably George Augustus Sala, are disposed to be just. They show her fair-play, not because she is an American, not because she is good-looking, not even because she is a woman, but simply because she is entitled to it as an artist seeking recognition. Sala's criticism is worthy of the honor we accord it elsewhere by republishing it entire. It will be accepted as the sober judgment of a man as discerning as any who drives a pen for the London press.

AGAIN we are to be cheated out of Coquelin. He was to have visited us next season, but he changed his mind. In consequence of this, he has a \$10,000 suit for damages on his hands, brought by Mayer, to whom he was under contract for an American tour. Coquelin's appearance in this country would be an event of immense importance as a stimulus to dramatic art.

James O'Neill.

It is unnecessary to explain where the subject of our front page portrait was born, who were his parents, how old he is or when he made his first appearance. Not that these points are universally familiar nor that they lack interest; but simply because we have learned to accept him as an actor of undeniably great gifts, who has furnished us with many impersonations of a high order; and we believe he is too young to be afflicted with a biography.

Mr. O'Neill is one of our young actors who appears to have a brilliant career. He is meeting with success in An American King on the road, both financial and artistic. The press and the public are glad to welcome him as a star. Having become a luminary, it is to be hoped he will enjoy a permanent position among the dramatic spheres that are sailing through the provincial orbit.

Personal.



KLEIN.—This is a picture of Alfred Klein. He is the comedian of one of the Farmer's Daughter companies.

FROHMAN.—Charles Frohman leaves for Washington next week to attend to Hazel Kirke and Esmeralda business in those cities.

HILL.—Caroline Hill, who is playing the leading part in Pluck at Drury Lane intends coming to this country. She expects to be here about Christmas.

MARBLE.—Ed Marble, manager of the Madison Square Theatre Professor company, leaves for Albany on Friday night to arrange for that attraction's appearance there.

ESMERALDA.—The Madison Square Theatre company, playing Esmeralda, opened in Jersey City on Monday to a large audience, with Leslie Allen, the original Rogers, in the cast.

DEFOESSEZ.—M. Defosse left the city for New Orleans early in the week. His French Opera company are due here in October, and will open their season in that city about November 1.

MAPLESON.—Her British Majesty's leal subject, Colonel John Henry Mapleson, with his opera train, embarked yesterday for these benighted shores. The *Evail* interviewer will meet him in a tug down the bay.

LEVY.—By actual count, eleven separate items about Lawrence Barrett appeared in last Saturday's issue of the Providence Transcript. Joe Levy was in that town the day previous.

ESMERALDA.—Gox, Jarvis of North Carolina was present at the first performance of Esmeralda within the boundaries of the Old North State—at Raleigh, last Saturday night. His Excellency complimented the company.

BOORS.—The gallery at the Grand Opera House a few nights ago behaved badly to Oscar Wilde, who occupied a box. Every time his head projected beyond the curtains in view of the gods, they shouted and laughed derisively.

TEAM.—Sir Henry Halford and the British Rifle Team occupied private boxes at the Madison Square on Monday. This was the only theatre they visited during their stay in New York. They sailed for London Tuesday morning.

CAZ.—Last Saturday Cazauran started for Denver, Col. There he will meet the Union Square company, cast Les Rantzeau and accompany them to Chicago, where rehearsals will proceed during the term of their engagement in that city.

SHRIVER.—John J. Shriver, of the Baltimore American, has sent us for our art gallery a picture of a star that he secured in Paris. When suitable garments that are ordered have been furnished for the figure, the picture will be duly hung and exposed to public view.

LEE.—After all, Harry Lee went on the road with Laura Don in *A Daughter of the Nile*. He didn't care much about it; but to oblige Miss Don he reluctantly consented to go with her for three weeks, at the end of which time he positively intends returning to New York.

LINGARD.—Alice Dunning Lingard has bought the exclusive right to play *Divorgons* for two years from Henry French. The contract dates from Thursday last, when the purchase was effected. Previous to that Mr. Lingard was paying a royalty of \$40 per night. In all he had given Mr. French \$700.

STEVENS.—John A. Stevens played Saturday night in Liverpool, took the 11 P. M. boat across to Ireland, and reached Queenstown in time to catch the Cunarder that left Liverpool the day before, thus saving a delay of three days. He will arrive here on Monday or Tuesday next. A delegation will be sent to meet him down the bay.

GUARDS.—The Continental Guards, of New Orleans, who some months ago adopted Minnie Maddern, have arranged to receive her and extend other courtesies on her arrival in the Crescent City. The Louisiana Rifles, who were treated very kindly during their visit to Indianapolis, will probably make some suitable return during her engagement.

QUEER.—The strains of the Marquis' waltz-song, from *The Merry War*, has an exceedingly strange effect when played by the orchestra, in *Viva*, as the heroine is supposed to be dying. In the provinces, where Norcross hasn't insinuated himself, the waltz with retarded movement will do well enough. Here it brings a smile to the lip instead of helping a tear to the eye.

PARRYNU.—Henry French says he has

great hopes of a cordial reception of *The Parvenu* by a New York audience. The great success of this play in Boston, where it has run for five weeks to crowded houses, leads him to believe that a like success awaits it here.

COWELL.—Sydney Cowell is not, as expected, in the cast of Young Mrs. Winthrop. "It was a huge disappointment at first," says she, "for I had hoped to do some good work in it. But now I am quite reconciled, especially as I have a good part in Mr. Marsden's piece. Meantime I am to sustain an entirely new character—that of a lady of leisure. I think I shall rather like it for a change."

LENNOX.—Adelaide Lennox, a very intelligent actress, brilliant writer and clever conversationalist, has written a play which James Morrissey has fallen in love with. In a short time he will take it on the road, starring Miss Lennox in the principal character. The few who have heard the piece read speak highly of its merits. THE MIRROR wishes Miss Lennox, who has spent several years in preparing it, the success that application and ability deserve.

MITCHELL.—We are assured the report, springing from an obscure and unreliable quarter, that William C. Mitchell and W. H. Lingard are not completely in accord with one another, is totally false. The firm of Mitchell and Lingard since it came into existence has not had a single disagreement, nor is there any likelihood of their pleasant social and business relations being disturbed in the future.

LABLANCHE.—Fanny Davenport sends us an account of her sister Bianca Lablanche's opening with her own opera troupe in Boulogne a short time ago. She had a fine reception in Traviata, receiving eighteen calls before the curtain, and met with splendid success. Her repertoire consists, besides Traviata, of Mignon, Faust, Rigoletto and Puritani, and her company includes the names of Grilla Bressoles, Maria Wyacoon, Vittore Deliliers, Adrian Pantaleone and Giuseppe Marilli. After a tour of Italy, Lablanche goes to all the large cities of Spain, Austria and Germany.

PELHAM.—On Tuesday Walter Pelham arrived, consigned to Major Pond. He comes direct from the Egyptian, London, to fulfil a season's engagement under Pond. He opens in Boston shortly, exhibiting Artemus Ward's famous diorama, and repeating the great humorist's lecture. Both are the original articles, and they will attract, from their intrinsic interest, all who admire the strange creature who originated them. Mr. Pelham is a fluent talker, a capital story-teller and of long experience in lecture-room exhibitions. He was for a long time connected with Mrs. Howard Paul's Entertainment. He says the diorama is exhibited more as a curiosity than anything else. His intention is not to trade upon Artemus Ward's brains; but simply to perpetuate his works.

Salvini's Tour.

Mr. Chizzola is at present in this city making the preliminary arrangements for Salvini's season. He stated yesterday that he had perfected all the details for an extended tour, which will commence on October 30 at the Fifth Avenue Theatre.

"I have engaged a strong company to support Signor Salvini," said M. Chizzola. "It includes Misses Marie Prescott, Adele Belgarde and Virginia Buchanan, and Messrs. Lewis Morrison, Archie Cooper, James Taylor and Leonard Outram."

"Will Salvini appear in any new parts?" "No; except, perhaps, in Lear. He has been studying that character for many years, but has never felt himself capable of acting it. The great difficulty has been that the principles of dramatic art require that this character should be worked up from moderate force to a grand climax. The great difficulty in King Lear lies in increasing the effect with decreasing power, to exemplify old age. Signor Salvini thinks he can do that."

"Have his injuries disabled him?"

"Not in the least. He merely injured his foot by 'slipping.' He wishes to make this his last tour in this country—a memorable one, and asked me to get a good company. In a letter received to day, he says to me: 'Do not only be a good impresario, but I beg you, be also an artist; and being an artist, you will make a better impresario. The American people cannot be taken by surprises, as many managers believe; but they know how to appreciate a good ensemble equally as well as any nation in Europe.'"

"It was reported that Salvini was studying the part of Richelieu?"

"That is not true. He paid \$500 to have the play translated into the Italian language; but after reading it a number of times, he made up his mind that he could not properly express the ideas in Italian. He will leave Florence on October 3, and four days later will embark from Havre for America. He is now in the zenith of his powers and reputation. After his engagement to me he was offered 2,000 roubles (\$1,200) a night for a season in Russia, where he had recently played with immense success; but he declined the offer, having given his word to me. At the conclusion of his American engagement he will go to London, and then return to Italy and devote his time to teaching the dramatic art. He does not believe in 'lingering superfluities on the stage,' but thinks it best to retire while his reputation is brilliant and his powers undimmed by age."

The Usher.



In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

In a late number of THE MIRROR was printed a letter from an American star in London. The lively London *Entertainers* gossip about it thus: "Miss Fanny Davenport is in England, and is informing her New York friends as to her doings by a series of letters which periodically appears (sic) in an esteemed exchange. Last week I read in one of these that this popular lady was living at a 'sweet nook on the Thames.' Clefden, or the Quarry Woods, Great Marlow, immediately suggested themselves; but as I read on I found that the 'sweet nook' meant a close proximity to Charing Cross Station, just opposite that imposing looking shot-tower and the Red Lion Brewery, at Lambeth! I have no doubt that we have learned much from the Americans; but they can hardly expect to make us believe that they have right on their side when they describe the most public and least secluded portions of the Thames as a 'nook.' One step further and perhaps Miss Davenport would call Cheapside one of the English old fashioned shady lanes." So she might, *Entracte*, and with perfect perfect truth, too, if memory contrasted with its our Bowery or Eighth avenue of a Saturday night.

It reads like a joke, but Lingard told me one day last week that Manager Mitchell actually proposed that Camille at the Windsor, last Friday, should be interlarded with William Haiche's sketches. Of course, better counsel prevailed. To quote Mitchell's favorite ejaculation: "Sufferin' canaries!" Imagine the feelings of an audience on being ruthlessly rushed from the passion of the pig-headed Armand to the vagaries of President "Chet" Arthur; from the noble sacrifice of the Parisian cocotte to Captain Jinks and his marines; from the death-bed of Camille to the imitation of a bloomink, hadle-pated swell!

Marie Wilkins isn't as young or sylph like as she once was, and she realized it to her extreme discomfort the other night. In the *Romany Rye* Mrs. Wilkins plays an old hag called Mother Shipton. She appears in one scene only, the cellar of the Black Croft, which occurs in Act Four. This changes to a view of the River Thames by a revolving contrivance something like the prison change in *The Shaughraun*; it leaves Mrs. Wilkins, who makes her last exit at the back, on a platform which swings around so that she cannot get down without being seen by the audience, and she consequently has to perch there, like a cat on a shelf, until the curtain drops and ends the act. One night this week the play had progressed to this point and there was a tremendous call for the actors. According to New York stage etiquette, all the people who had appeared in the act ranged themselves in single file to go before the curtain, while the stage manager glanced along the line to see that no one was missing. Mrs. Wilkins was not among the number. "Where's Mrs. Wilkins?" everybody cried, while the audience continued to thunder. "We can't go on without her," said John Norton, positively. "Let's look for her," shouted somebody else. Search was at once instituted by all hands. High and low the stage was rummaged, but Mother Shipton was not forthcoming. "Is she in her dressing room?" No; Miss Cayvan had looked for her there. By this time the audience had ceased to applaud, and the call was lost. The company, minus Mrs. Wilkins, was again in place and ready to travel across in front of the act drop; but of course it was too late. A minute later a faint, pleading voice that seemed to be suspended somewhere up in the air between the flies and the stage, was heard crying: "Take me down! Take me down! Isn't somebody coming to take me down?" It was Mrs. Wilkins. The stage hands whose business it was to lift the old lady down from her shelf had forgotten all about it. Howard and Dixey helped her out of her uncomfortable position, while Mackay and Norton and the rest champed because they had been cheated out of one of their dearest rights by the forgetfulness of a pair of miserable carpenters.

Laura Don is just a trifle unreasonable on some points. One stormy night last week the rain pattered down on the roof of the Standard in a dreary manner; Laura stood beside Harry Lee in the wings as the curtain bell rang. "I won't go on," said she, petulantly. "Why not?" asked Lee, in astonishment. "Oh, because," replied Laura,

"Because what?" asked Lee. "Why, that dreadful rain is so loud it will spoil all my best points—confound it!" Lee said something expressive in reply; but Laura went on. She hasn't spoken civilly to him since, however. I can understand an actress finding fault with the management of the theatre she rents if she wants to; but taking God to task for sending H is elements down expressly to ruin her speeches, is quite a different matter.

Clever woman though she be, Miss Don's head is either turned by her flattering success or her even temper has been upset completely by the hard work of the past month. The members of her company are impolite or impolitic enough to describe her to me as an "egotistical crank." Such names are not only unkind but utterly inappropriate when applied to a young and comely woman, who possesses varied accomplishments of no mean order. I shan't say that she is much to blame for the unpopularity she attained among those she was brought in contact with professionally at the Standard. It certainly is a good, hearty unpopularity, if that be any gratification. A proof of this was shown last Thursday night. Calling the stage hands together she lectured them with the vigorous eloquence of a female officer in the Salvation Army engaged in assailing the mighty hosts of the enemy. The cause was some real or imaginary breach of duty on the part of the scene shifters. After it was all over, one of them privately relieved his pent-up feelings by a burst of language of which profanity was no small ingredient. He didn't swear at Miss Don; he merely said: "—me, if I can stand this kind of thing much longer!—my—eyes it I will! Why, —it, it ain't right! Don't I wish she was a man for just about five minutes! Wouldn't I just—;" but the rest of his speech was expressed in pantomime as he irately squared off and knocked out a set rockpiece in two rounds.

A collection of uglier women than those in Grau's chorus it has never been my misfortune to contemplate. They dress like frights, thus rendering their personal imperfections more prominent than need be. But these homely French damsels can sing and act in a fashion that would literally put our native choristers to the blush could they be there to see. However, handsome as is handsome does; going is acting; and therefore the Gallic maids are superlatively handsome—theoretically speaking.

Stupidity is a quality we naturally expect in the items contained in a theatre programme; but personality is something quite new and much more unwelcome. The person who "edits" the official house bill of Niblo's Garden has a paragraph this week reflecting on a respected actor. "Frank Hardenburg," it says, "who is very useful in a limited line of work in a stock company, proposes to shine as a 'star' during the coming season. We imagine he will discover in the end that a regular salary in a regular theatre is his 'best hold.'" Now, in the first place Mr. Hardenburg's sphere of action is not at all limited; in the second place, he doesn't propose to star; in the third, people do not allude to the current season—evidently meant—as "coming," and in the fourth place, the donkey who wrote the item has no business to express opinions on subjects about which he is totally ignorant.

I have often wondered why managers do not insist upon having the reading matter in their programmes, which is relied upon by many people to while away dull waits between acts, properly compiled. The stale statistics and old wit, clipped from farmers' almanacs or rural weekly papers, is most unsatisfactory stuff. I hope soon to see a uniform programme circulated in all the theatres, with all the space not given to advertisements filled with spicy original matter, prepared daily, not by the foreman of a job-printing office, but by a brainy journalist who understands what kind of pabulum people need while at the play. Some managers might object to the circulation of such a breezy sheet, because, in several cases, they get \$25 a week from printers for the programme privilege; but I believe the attractiveness of the sort of bill I describe would more than compensate for the loss of this small source of profit.

Carte took Dolly away from McCaull. The Colonel retorts by causing Lillian Russell to sing the "Silver Line," by Lord Bate-man—a song which Carte intended Dolly should sing in *Mantreaux Noirs*. McCaull chuckles over the revenge. Carte—by cable—tears his hair.

By the way, the lobby of the Bijou will be magnificently redecorated during Christmas week. A firm, dealing in wall decorations, is making the material for the purpose now. It will be a Christmas gift to the manager from the manufacturers. Later, the theatre will be altered and benefited throughout. Exactly when I cannot say. Nobody knows what McCaull may do between midnight of a Saturday and eight o'clock Monday night, after the transformation effected on the stage over Sunday last.

Elsewhere appear some humorous little verses by Fred Leslie illustrative of Love

at the Lowther. The lowther, I may be permitted to explain to those who aren't acquainted with the highways and byways of London, is an arcade where are grouped the toy shops of the town. Leslie has written music to the words, and it is in the hands of a publisher, but has not yet been issued. He sends me a MS. copy in advance, which I am enabled to print, like THE MIRROR'S news, "before all."

One of Kelley's heeled on the *Star* who contributes to the "Man About Town"—a most sickening mixture of vulgar pretense and Tammany English, by the way—inserted a tissue of falsehoods in that department last Sunday about an impromptu supper in George Browne's chop house, at which John Howson, Oscar Wilde, Alfred Cellier, and several others, including myself, were present by invitation of a non professional gentleman. I will not repeat the details set forth by the Kelly heeler, nor do I wish to vex my readers by intruding upon them a matter of a private nature; but as I understand the fellow is circulating the report that the yarn, as it appeared in the *Star*, originated with me I cannot let the matter pass in justice to myself and the other gentlemen who were in the party at Browne's, without characterizing his allegation as being as utterly false as his pointless story.

I believe Miss Fanny Davenport committed a grave and fatal mistake in appearing in a piece adapted by James Mortimer, for in so doing she incurred a share of that gentleman's personal unpopularity besides saddling herself with his literary incompetency. If I mistake not, the version of *Diane de Lys* produced by Miss Davenport was hawked about by its owner for some time previous to her arrival in London. It is a matter for sincere regret that she was victimized into buying it. Had her appearance been effected in one of her standard American successes I imagine the verdict of the critics would have been far more favorable.

Travesty Redivivus.

When Salvini and Irving were creating a furor in London, and dividing the London public into two factions with their respective performances of Hamlet, a clever chap took advantage of the situation of things by producing a travesty at a comedy theatre, called *The Rival Hamlets*, in which a pair of leading burlesque artists appeared, made up as caricatures of the English and Italian tragedians. As the partisans of Salvini and Irving alike rushed to witness this funny performance, it enjoyed a long run and made a pot o' money. George L. Fox did a similar thing at the old Olympic Theatre when Edwin Booth was acting Hamlet to big audiences at his own theatre. Fox's imitation enjoyed one hundred continuous representations, and nobody laughed more heartily at it than Booth himself. Since that time, we believe, no genuine travesty has been enacted here, and a style of entertainment that was once justly popular fell into disuse. It is about to be revived by a combination of several capable comedians especially adapted to that kind of work. M. B. Leavitt will be the instigator; Sydney Rosenfeld has been retained as parodist and John A. Mackey, Henry Dixey and Francis Wilson will be included in the company. The first piece in view is *Hazel Kirke*, with Dixey as Dunstan, Wilson as Squire Rodney and Mackay as Hazel. There are to be no women in tights and no dark puns. But the stupid device of transposing the initial letters of H. K. looks suspiciously as if the latter promise stands in imminent danger of being broken.

Rosenfeld says the company will surely go out if he can succeed in meeting the views of the trio of comedians. It seems Dixey wants his part written in ancient Celtic; Wilson won't play unless he can be accommodated with a blonde wig and red calf-improvers (put on wrong side before), and Mackay will turn his back on the whole business unless Hazel is made an R. H. Macy cash-girl. Sydney hopes to please all three. The World is also contemplated. The scheme cannot but prove signally successful if John Gourlay is added to the organization, and travesties of Taken from Life and the *Romany Rye*, showing up the absurdities of modern melodrama, are produced. *Hazel Kirke* doesn't offer a tithe of the chance that these latter do for genuine fun. Four sprightly soubrettes will be engaged. The stars will introduce their various specialties. Leavitt is now making a route.

Young Mrs. Winthrop.

Elaborate preparations are being made at the Madison Square Theatre for the production of Bronson Howard's comedy-drama, *Young Mrs. Winthrop*. The three scenes of the play are to be very artistic, an original moonlight effect being introduced in one of them. The following is the full cast: Doug'as Winthrop.....George Clarke Constance Winthrop, his wife.....Carrie Turner Ruth Winthrop, his mother.....Mrs. Thomas Whiffen Mrs. Dick Chetwynd.....Agnes Booth Buxton Scott.....Thomas Whiffen Doctor Wadsworth.....W. J. Lemoyne Herbert.....Henry Miller Edith.....Maude Stewart

The company are actively engaged in rehearsals daily, under the direction of David Belasco. A list of names, numbering over 300 and embracing representatives of New York's best society, has been left at the box office bespeaking seats for the opening night.

Professional Doings.

—W. H. Crane was in the city on Monday.

—Willie Seymour will rehearse the *Romany Rye* in Boston.

—John E. Owens is back in the cast of *Esmeralda* at the Madison Square.

—Correspondents and exchanges say that Frances Bishop has made a hit in *Cheek*.

—On Monday night every seat in the Bijou was occupied and three of the boxes were sold.

—Emma Thursby's concert tour commences at the Academy of Music, Brooklyn, October 6.

—The sale of seats for the Gestinger season, at the Germania, has been unprecedentedly large.

—At Grand Rapids, on Sept. 18, the first presentation of *Esmeralda* outside of New York, took place.

—Gus Levick has been engaged to play the leading role in Bob Morris' new play, *The Irish American*.

—Brooks and Dickson are about to send out a company in *Her Atonement*, with Emily Rigi again as the star.

—Edward E. Kidder has just finished the first act of a comedy for Salisbury's Troubadours, and it has met with their approval.

—W. S. (Smiley) Walker, formerly press agent for Fanny Davenport, has been secured by Samuel Colville for his *Taken from Life* combination.

—During Madame Geister's season at the Germania, the stock company of the theatre will be placed on the road, opening at Buffalo Oct. 4.

—Nellie Farren will shortly leave the London Gaiety for a professional visit to the United States. She is a clever burlesque and soubrette actress.

—It is understood that Vin Haurie manages the Alcazar for Timothy Stevens and company, who in turn are backed by George Osborne, the champagne importer.

—Mrs. Langtry finishes her engagement at the London Imperial Friday night. This will be the last seen of her professionally in England until her return from America.

—W. F. O'Brien, formerly secretary for Steele Mackaye, now has charge of the dramatic and musical department of *Our Conk*, Judge Tourge's handsome weekly.

—Charles A. Davis, who formerly acted as the representative of Bob Ingersoll, has been engaged by the Frohmans as one of the business managers of Callender's Minstrels.

—Mrs. J. M. Babbitt, THE MIRROR'S Washington correspondent, and her husband, the *Spirit's* theatrical representative in the same city, paid New York a visit last week.

—John T. Raymond will produce, during his present engagement in Boston, one of his new plays, either *Touch and Go*, which Len Grover has rewritten, or *The Captain*, by Sims.

—John Rice, Jr., who has been connected with Haverly's Minstrels for the past five years, has been engaged by the Frohmans as associate amusement director of Callender's Minstrels.

—The new tenor, Theodore Birksten, who is to accompany Nilsson on her American tour, is said to have a remarkably clear and beautiful voice. He is a native of Sweden.

—Next week Braham and Scanlan's company of children will give six matinees of Billee Taylor at the Bijou in addition to the regular nightly performances by the permanent troupe of Patience.

—Modjeska's terms are very high. During the season of 1880-81 Brooks and Dickson offered her \$33,000 for thirty weeks; but she refused. She never plays on shares, although as high as 75 per cent. has been offered her.

—Signor Tagliapietra made his debut in English comic opera as Pippo, in the *Mas cotte*, with Gorman's Church Choir Opera company at Peck's Opera House, New Haven, Monday night.

—Seaver's Ensign Comedy company is doing very well in the smaller Western towns. The third season of *Rooms for Rent* promises to be more successful than those that have gone before.

—The version of *Pink Dominoes* played by the Lingards is not that familiar to our public. Henry French owns the latter and charges a royalty for its use. The Lingards procured their's in London.

—The Ensign Comedy company, playing *Rooms for Rent* on the Western circuit, are reported to be doing a fine business and giving satisfaction. Some important improvements have been made in the play since last season.

—Clay M. Green, the author of *Annie Pixley's M'iss* and *Marion Elmore's Chispa*, has linked fortunes with the Hanlon Brothers' combination, assuming the role of Frank McGuire, his engagement dating from Sept. 16.

—Evered Stuart is again the general manager of the Alcazar for Mr. Haurie. The gentleman he succeeds, a Mr. Samuels, was found to be not quite conversant with the details of conducting a place of amusement.

—Sydney Rosenfeld is back in town. He wrote and produced a successful burlesque for Leavitt a fortnight ago in Boston, being his composition on Monday and bringing it out on Saturday of the same week.

—Joseph De Barthe, who did some good press work for the Lillian Olcott tour—a tour that yet remains in embryo—will be connected with the management of Katherine Rogers, whose tour begins early next month at Newark, N. J.

—On Tuesday Kate Carlyon, Henry Holland, W. Emmerson, and Theodore Hamilton, from the Princess Theatre, left Liverpool for this city by the *Imman* steamer. They were engaged in London by John A. Stevens to support him here.

—That puzzling question, "Who struck Billy Patterson?" has been superseded by "When is the New Casino going to open?" If this annoying query isn't truthfully answered by the management or somebody else before long THE MIRROR intends offering a stimulus in the shape of a prize for a satisfactory solution.

—Luis M. Meyer will manage John E. Ince in *Fun in a Boarding School*. The piece has been carefully revised and rewritten throughout. Besides Mr. Ince, Emma Jones has been engaged for Samantha, her original part. Ada Morton, a capital soubrette, who made a hit with Fanny Davenport as Raith, in *Pique*, will play the part in which Minnie Palmer appeared. A route is being arranged and the company will soon start, probably going directly South.

—E. L. Walton will be the comedian of John A. Stevens' American company. Mr. Walton's suit against the Berger brothers has not yet been settled. The result of the trial—judgment in his favor—is to be reviewed before the Court of Appeals.

—Why does M. B. Leavitt claim he paid Sydney Rosenfeld \$250 for getting him up a burlesque when the author says he got \$150 for the work performed? Has Mr. Leavitt forgotten the facts of the case or is \$100 yet due Rosenfeld?

—Marcus Mayer will be generalissimo of both the Langtry and Nilsson tours, and is at present up to his ears in the business of arranging the routes and details. Langtry opens here Oct. 30, and Nilsson in Boston, Nov. 1. Marcus leaves for San Francisco in a few weeks.

—The Abbott Opera troupe have dedicated several new opera houses during their short month on the road. These edifices are springing up all over the West, and our provincial correspondents do not fail to record at least half a dozen such openings weekly. There could be no better indication of general prosperity.

—Dion Boucicault may be seen in New York and San Francisco. He leaves England December 9, opening in *The Shaughraun* at the Boston Museum on Christmas day and remaining there for eight weeks, at the conclusion of which it is his present intention to play in New York and, possibly, San Francisco.

—John Burke writes that business with Old Shipmates has been something enormous. John is never at a loss for an adjective. He says: "Star, play and company greatest hit ever known in Denver. For proof see Denver papers." Old Shipmates will reach the Mormon stronghold Tuesday night.

—Hon. George T. Boker, of Philadelphia, who has revised his tragedy, *Francesca di Rimini*, and consigned it to Lawrence Harett's repertoire, was a dramatic writer of not a little prominence a quarter of a century ago. But in latter years he has been better known to poetry and politics—strange bedfellows! He is an ex Minister to Turkey.

—Messrs. Shannon and Lamb, notwithstanding the wretched weather, came out ahead with Moneybags at the Brooklyn Grand Opera House last week. They have plenty of backing, but cannot get a route, the road being so densely crowded with combinations. They will wait a few weeks until something turns up by which they can procure a good outlet.

—The progress of Helen Sedgwick has been rapid. She has been only four seasons on the stage; but she is constantly on the advance. The Eastern papers say her chief merits are youth, good looks, and excellent taste in dressing—three necessary essentials to the success of a young actress nowadays. Miss Sedgwick is with the Minnie Madden company.

—Ada Dyas' company comprises: Barton Hill, A. H. Warren (from Drury Lane Theatre, London, his first appearance in America), George Holland, Sidney Drew, Ian Robertson, E. Murray Day, Leighton Baker, Edward Milton, James B. Kaye, Constance Murielle and Alice Mansfield. Business manager, W. G. Hunter, Jr.; stage manager, E. Murray Day; business agent, Harry A. Froome; assistant agent, W. Montross.

—THE MIRROR has received from Oliver Doud Byron one of the spikes from the railway that was built to take President Garfield from Long Branch station to Franklyn cottage in Elberon. It is designed as a paper-weight and bears the inscription: "Souvenir of Garfield; presented by Oliver D. Byron. Long Branch, 1881." It will be remembered that Mr. Byron recently described the cabin erected on Mr. Byron's grounds of sleepers used in the construction of the same section of railway.

—Quick work was done between Saturday and Monday nights at the Bijou Opera House. The stage, which was too high for purposes of theatrical effect, was lowered eight inches, the surface before inclined, reduced to a level, the footlights sunk and tipped with argand burners covered with red, blue and white glass shades, and the box-mentors and proscenium lambrequin repainted. The alterations make a surprising improvement in the appearance of the stage, and are highly commended by the company as well.

—The Madison Square Theatre company opened Redmond's Opera House, Grand Rapids, Mich., last week, the cast comprising John E. Owens, Kate Dunn Wilson, Annie Russell and the rest of the New York cast, under the management of Charles Haslam, who reports everything bright in Michigan. Grand Rapids and Kalamazoo can boast of opera houses that would be a credit to New York City or any place in the world. They are beautifully furnished, and skillfully managed by men who do everything in their power for the benefit of visitors.

—Madame Thee will not appear at the New Casino at all. On Monday week, October 9, she goes to the Bijou with her company and sings seven times. To add peculiar attractiveness to this engagement she will sing a part in which she has not yet been seen. During her stay the Patience company go to the Brooklyn Academy, where they remain one week. The children's troupe accompany them, giving matinee performances of Billee Taylor. On October 16, Colonel McCaull will produce *The Sorcerer* at the Bijou with the Patience cast reinforced by Madame De Ruyter and Messrs. Olney and Schiller. On the same date the New Casino is announced to open with McCaull's Queen's Lace Handkerchief party, consisting of Fraulin Cottrelly, Lily Post, Louise Paulin, Jennie Reiffert, Nignor Perugini, Joseph Greenstader, George Gaston, A. Mcilin and Mr. Standish. The doughty Colonel has many hot irons in the fire.

—On their way to Binghamton, a few days ago, Mitchell and Lingard's party were delayed by N. Y. & O. Railway so much as to miss connection with the Erie at Salamanca. Mr. Mitchell telegraphed immediately to Mr. J. N. Abbott, the general passenger agent of the latter road, who immediately ordered a "special" to be placed at the company's disposal. The Lingards had to play at Binghamton on the night in question, for they had a large advance sale. There were but 512 boxes in which to make 200 miles. The Erie people were equal to the emergency, and ran the "special" from Salamanca to the point of destination in four hours and fifteen minutes, making only one stop, at Corning, for water, on the journey. The Lingards were immensely delighted with their rapid trip through the most picturesque scenery on the Erie. The courtesy of Mr. Abbott in enabling the party to keep faith with their audience by running the special, is highly commendable. It is another evidence that the Erie is a staunch friend of the profession.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

Eyre, 29th. Another exit is being added to this house.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager) Bartley Campbell's My Partner combination, 20th, to fair business. Hague's Minstrels rehearse, 23d, to fair house, giving one of the best minstrel performances ever seen in this city. Rain in torrents prevented a larger attendance.

ROCHESTER.

Corinthian Academy of Music (Arthur Leachford, manager) Janauschek, supported by an efficient company, appeared in Marie Stuart, 18th; Black House, 19th, and Mother and Son, 20th, to fine business. The Knights filled out the week with Baron Rudolph to large audiences. Only a Farmer's Daughter (Agnes Herndon), 20th, 26th and 27th.

Grand Opera House (P. H. Lehnen, manager) Salabury's Troubadours, 18th, to good business. Pat Rooney's company to packed houses, 19th and 20th, presenting one of the best variety entertainments that has visited this city in a great while. The Harris Comedy company (Charles Fostelle), remainder of week, to fairly good audiences. The Waterman Comedy company (J. T. Hinds), 25th and 26th; the Goodwin-Thorne Black Flag company, 27th, four nights; Charlotte Thompson, Oct. 4 and 5.

Museum (G. N. Hotchkiss, proprietor) This new comer did a fairly remunerative business the past week. Aside from the curiosities on exhibition the following artists appeared: Carrie Bowman and Emma Stantenmerer, vocalists; Zoe Zeonetti, trapeze; Billy Allen, song and dance; Henry Stork, magician; A. H. Seales, club-swinging, and M. Oliver, cornetist.

Item: The Rochester Museum, which we give place to in this, was opened by Mr. Hotchkiss as an experiment, and he has assured us that the patronage is far greater than his expectations.

RONDOUT.

Sampson Opera House (Phil Sampson, proprietor) Mary Anderson, as Pathenia, and J. B. Studley, as Ingomar, delighted a large audience 21st; Big Four, 28th; William Stafford, Oct. 4.

TROY.

Griswold Opera House (S. M. Hickey, manager) Lights o' Lon-on closed a week's engagement 23d; large business. Barney McAuley 29th and 30th.

Rand's Opera House (Gardner Rand, manager) The Holman Opera troupe 18th, 19th and 20th. Alexander Kaufman had large houses 22d and 23d. Bookings: Maffitt and Bartholomew's Pantomime troupe 28th, 29th and 30th.

Grand Central Theatre (Peter Curley, manager) Business good with a tip top variety company.

UTICA.

Utica Opera House (Theo. L. Yates, manager) Sullivan and Sargent, the Gladiators, gave a satisfactory performance to a full house 18th; Alexander Kaufman in Called to Account, to a fair house, 21st. Company very fine; Rhea in Camille, to a fair but select and appreciative audience, 23d. Performance very fine.

City Hall Opera House (P. J. McQuade, manager) 26th, 27th, 28th. The Holman Opera company in Olivette, Bells of Corneville and Grotto-Grotto respectively.

WATERTOWN.

Washington Hall (L. C. Greenleaf, manager) Alexander Kaufman's company in Called to Account, to a small house, 20th. The Harrisons in Viva, delighted a large audience 21st; Charlotte Thompson plays Jane Eyre 30th.

OHIO.

Comstock's Opera House (F. A. Comstock, manager) Haverly's Minstrels to full house, 18th; company is not nearly as strong as formerly. Judge Slasher was produced 19th with the following cast:

Judge Slasher.....Francis C. Hamilton
Harry Ludlow, alias Hank Duncan, a convict.....H. W. Herman
Charles Thornton, alias Joe Sutherland, a forger.....Harry Kingsley
Marnaduke Merrill, a bank cashier.....Maurice Mortimer
Edgar Thornton, a banker.....P. A. Nannary
Jonathan Ludlow.....Raymond H. Wood
Phelim O'Rourke.....Frank O. Iveson
Foe Lee, a Chinaman.....W. T. Sheehan
Bobbs, the Sheriff.....A. R. Rodgers
Annie Thornton.....Salome Matlack
Mrs. Biddle, a widow.....Helen K. Gley
Mrs. Samanina Ludlow.....Charlie Wood
Fanny Biddle.....Baby Belle

It is claimed that the plot is entirely original with them. It is as follows: An unscrupulous bank cashier, in order to rid himself of a rival who is poor but honest, contrives to implicate the latter in a series of forgeries of which the brother of his lady love is guilty. The rival is arrested and, despite Judge Slasher's effort to secure his acquittal, is sent to Sing Sing. To complete his villainy the bank cashier forecloses a mortgage he holds on the property of his victim. The second act contains a laughable love scene between Judge Slasher and his future wife, and also the escape of Harry Ludlow and Charles Thornton, the real forger, have entered into a mining partnership under assumed names, and live together for four years without recognizing each other. The cashier, Duke Merrill, appears on the scene, and a disclosure follows, when Merrill, to save himself from disgrace, kills Charles Thornton and implicates Ludlow. Ludlow is about to be convicted when the Chinaman, Foe Lee who was a witness to the murder, brings in some documentary evidence that fastens the crime on Merrill. There is nothing surprisingly new in all this, but it is well put together, and with a good company it will no doubt make some money for the authors. Of the present company Messrs. Herman, Hamilton, Iveson and Sheehan and Helen Kingsley are good. Mortimer is bad enough; but Kingsley is worse. Salome Matlack, the leading lady, is evidently an ambitious young woman; but I think she is greatly mistaken if she thinks she will make an actress. The play ran much smoother the second night. Several important changes will be made in the cast at once. Anthony and Ellis' company No. 1 did poor Uncle Tom, 22d and 23d; business good. This week The Fieldings' Comedy company in False Friendship, 25th and 26th; Orpheus Club concert, 28th; Hyde and Behman's Consolidation, 29th.

Items: The employees of Comstock's enjoyed a fine supper 21st, at Ambo's restaurant in honor of the wedding of Philip H. Beltzer, the stage carpenter, and Sarah R. Steel. Two bands, led by Prof. John Bayer, leader

of orchestra, and J. Woehlein, furnished music.—Ednie Egan, the dog dancer, joined Haverly's Minstrels here.—H. W. Herman, leading man of the Judge Slasher company, received some very complimentary notices from the local press.—George A. Backus, a brilliant local light, will make a professional tour of the State, giving readings, recitations, etc. He opens at Gallipolis, Oct. 4.—Kate Large joins the Slasher company as leading lady, 25th.

CANTON.

Opera House (Louis Schaefer, proprietor), Anthony and Ellis' Uncle Tom combination, 19th, to fair business. The performance was not up to the average, and not at all satisfactory. The character of Eva was very good; also that of Uncle Tom.

DAYTON.

Music Hall (Larry H. Reist, manager): The stage of this Theatre is in the hands of the scenic artist, Mr. Joseph Piggott, who has, during the last two weeks, furnished it with a new front and a number of new scenes. Booked: Anthony and Ellis, U. T. C., 29th and 30th. Hamilton and Lee, Judge Slasher Oct. 3; Tony Denier's Humpty Dumpty, 10th.

Items: A. H. Simonds, general agent of the Anthony and Ellis' U. T. C. was in the city last week. There will be quite a number of the "theatre goers," of this city to attend the performance of Margaret Mather, at Cincinnati next week.—The New York Mirror, for sale at all the news stands in the city, every Saturday.

SPRINGFIELD.

Grand Opera House (Harman Tyner, manager): Haverly's Mastodons, 19th to good house. The acts were fresh, bright and original and the music unapproachable.

Black's Opera House (A. C. Black, proprietor): Judge Slasher, a new four act comedy drama by Trevitt W. Okey and C. W. Hamilton was presented for the first time on any stage, 18th to a fair house. The plot of Judge Slasher is within the bounds of probability—which is saying much. The drama is of the My Partner and Miss type. The part of Judge Slasher was ably sustained by Francis C. Hamilton, the star of the company. As Annie Thornton, Salome Matlack made her dramatic debut and for a first effort was very successful. The lady only needs the schooling of experience to become an artiste. There were, perhaps, fewer of the hitches incidental to a "first night" than might have been expected, and these will disappear as the cast gains confidence in itself. Judge Slasher is sure to be successful if we take for precedent man, a play of inferior merit. Booked: 14th, Harris Comedy company; 21st, J. J. Dowling in Nobody's Claim; 25th, E. J. Farquar in Child of the State; 27th and 28th, Little's World combination.

Crystal Theatre (Harman Tyner, manager): The following company opened 18th: Marsh Adams, Peasey and Vennetta, Susie Wilde, Charles Finch, Alice Clark, Miss Howard and Alice Houghton. The programme this week has been the best since the opening. Business large. An entire change of bill Tuesday evening.

Items: The Frank Morosco All Star (?) and Specialty Spectacular combination died after a brief season, at Richmond, Ind. The "snap" was organized in Bucyrus, Ohio, and was afflicted with too much talent and too little money. Manager Tyner of this city holds a writ of attachment in the sum of \$40 from Newark, Ohio, where the company failed to show up and owed a large amount for bill posting, etc. They were booked for two nights at Black's. The company has struck "Eternity" sooner than they expected. Several printing offices in the city as well as manager George H. Cole, are badly struck on "All Stars." The electric light placed in front of the Grand makes a very brilliant effect, and adds materially to the attractiveness of the house. Hon. John W. Bookwalter, proprietor, has returned from England to Naples where he will remain until Spring.—Manager Manchester, of the M. and J. company that appeared at the Grand last week occupied room 10, with his wife at one of our hotels. He will never forget the number, as the loss of a cluster diamond ring will be a reminder The ring was found after his departure and forwarded to him.

SANDUSKY.

Biemiller's Opera House (William Stoffel, manager): A. O. Miller played to fair audiences 21st and 22d. Our Mother and The Days of '76 were given. The pieces made one long for his Mother or wish he had lived in the days of '76.

Beunett's Opera House: Draper's Boston Double Uncle Tom's Cabin company, 19th to good business. Hyde and Behman's Two Johns come 28th.

PENNSYLVANIA.

Academy of Music (G. C. Aschbach, manager): Joseph Murphy drew a good house 20th. Mr. Murphy has surrounded himself with a good company, and gave a fine performance. The World combination, under management of George O. Morris, 22d and 23d. Owing to the inclement weather, only fair attendance. The company, without an exception, is good. The scenery is beautiful and the play well presented. Rhea, Oct. 5, and Smith's Uncle Tom, 7th.

ALTOONA.

Altoona Opera House (Lloyd Kreider manager): N. O. Minstrels, 18, acquitted themselves in proportion to patronage. Vacant seats had a decided effect on the boys. House about \$145. Child of State 20th; very meagre attendance; but play highly appreciated. Receipts \$172. Harry Meredith's Ranch 10, 22d. Simply superb. The trial scene gained a hearty encore. Receipts large. Hyde and Behman's Muldoon's Picnic, Oct. 2.

REHOBOTH.

Grand Opera House (C. F. Smith, manager): J. Z. Little and The World combination played to good audiences 20th and 21st. Alexander Kaufman, in Called to Account, 27th; Esmeralda, Oct. 9; Holman Opera company, Oct. 14.

ERIE.

Park Opera House (Wm. J. Sell, manager): Mr. and Mrs. McKee Rankin in '49, to good business, 20th, followed by Janauschek to large business, 22d. John T. Hinds in Shaughraun, 27th and 28th.

HARRISBURG.

Opera House (H. J. Steel, manager): Ranch 10, 17th, to a good house. The Passing Regiment, 20th, to small business. Philadelphia Church Choir company to a fair house 21st; Joseph Murphy had a good house 23d. Ford's Opera company, Oct. 2d; James O'Neil, 6th.

EASTON.

Opera House (W. M. Shultz, manager): Joseph Murphy in Kerry Gow, 19th, to a fair house; Duff's Passing Regiment, 21st,

to a poor house. Alexander Kaufman in Called to Account, 29th.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Little's World company 18th, 19th, to fair business. Howard's Mrs. Joshua Whitcomb company 21st to a fair house. Kerry Gow 22d to good business. Philadelphia Church Choir Opera company in Olivette to the best house this season. Jesse James, the Bandit King, 20th, will probably bring forth a large audience of the very refined class. Arena: Barnum and Jumbo billed for Oct. 12.

MAHONNY CITY.

Mahonny City Opera House (C. Metz, proprietor): Mile Rhea 29th, in Adrienne Lecouvreur, under Manager Mishler. Reserved seats selling rapidly. Smith's Double U. T. Oct. 17, Charles E. Emmett 23d, and Madison Square in Hazei Kirke 25th.

Item: E. G. Stone, business manager of The Rhea company, was in town 21st.

PITTSBURG.

Opera House (John A. Ellisler, manager): F. B. Ward's initial star engagement in this city must certainly have been eminently satisfactory to that gentleman, for besides being favored with good audiences throughout the week, he was honored with calls before the curtain nightly. Mr. Ward has a bright future before him; but he is marring his prospects by having so incompetent a company supporting him. Aside from Anna Boyle who is a careful and painstaking actress, the company does not rise above mediocrity. The Kralfys Black Crook combination 25th; Brooks and Dickson's World Oct. 2.

Library Hall (Fred A. Park, manager): Joseph Wheelock in Wardour, a spectacular melodrama, opened the regular season at this house to a very large audience; as the week progressed the house diminished in size, which fact was entirely attributable to the wretched company the star has gathered about him. Very few noticeable improvements have been made at this house during the time it was closed, though I am told that behind the scenes the work has been more complete. Instead of the long, winding stairway of last season a straight ascent has been made from the street to the entrance of the theatre proper. The blinding lights are still suspended from the gallery to the annoyance of every person who occupies a rear orchestra chair. Janauschek 25th; the Haswin-Stephany company, Oct. 2.

Academy (H. W. Williams, manager): The jovial Tony Pastor with his excellent company delighted immense audiences week of 18th; Montague's Celebrities, 25th, followed Oct. 2 by the Kernell Comedy company.

Harris' Museum (P. Harris, manager): Continues to enjoy very liberal patronage; indeed, the house seems too small for the large crowds.

Items: E. J. Parker, general manager of the Child of State, was in the city last week. He reports business as being satisfactory.—The Elks here gave an informal reception to Ward, Wheelock and Tony Pastor, evening of 19th.—The Hi Henry Minstrels opened the regular season of the Bridgewater, Pa. Opera House, 23d, to a good house.—Edward Taylor, business manager for Janauschek, is in the city.—Barnum and Jumbo will exhibit Oct. 2 and 3. W. H. Gardner, the press agent, is now in town.—The Van Amburgh Circus got into trouble at Connellsville, 20th, for refusing to pay their license. The strong arm of the law was finally brought to bear and a settlement effected.—The capital stock of the proposed new Opera House at Rochester, Pa., has been fixed at \$18,000, in shares of \$60 each. Over two-thirds has already been subscribed, and it is expected the remainder will be shortly taken.—Manager Harris very liberally sent free tickets of admission to the Museum, to all the school teachers of Pittsburgh and Allegheny, last week.—On Tuesday afternoon the Opera House will be open to the public in order that they may have a look at the new drop-scene, painted by Reganattine, the boy artist of Genoa, Italy, who is but twelve years of age.—Janauschek's jewels are to be publicly exhibited by one of our prominent jewelers.—The following is a list of the attaches at the Opera House the present season: Manager, John A. Ellisler; treasurer, Harry Ellisler; assistant treasurer, Charles Senior; head usher, Charles Culp; assistants, John Culp and Joseph Senior; doorkeeper, Richard Johnston and Thomas Perry; leader of orchestra, George Lerch; scenic artist, Arthur Palmer; stage carpenter, Thomas B. Berkus; gas man, J. Fitzpatrick; properties, C. Loomer; officer, D. Silvas; janitor, P. Foley. The ushers appear in full evening dress.

POTTSVILLE.

Academy of Music (Milton Boone, manager): 19th, Philadelphia Church Choir in Olivette to a very fair house. Performance poor. 20th, Sol Sam's Modern Minstrels to a very poor house—which was all the performance deserved. Coming: Oct. 6, Ford's Opera company in Merry War.

READING.

Grand Opera House (George M. Miller, manager): Sol Sam's Minstrels to fair house 18th. Joseph Murphy in Kerry Gow, 21st, to crowded house. C. L. Howard and company to fair houses 22d and 23d. Performance well received.

Academy of Music (John D. Mishler, manager): 19th, Passing Regiment to fair house. Performance very weak; the prompter could be distinctly heard during the whole evening. Philadelphia Church Choir rendered Olivette 20th to good house. Frank I. Frayne 27th in Mardo; 28th, in St. Slocum. Oct. 3, Mile Rhea in Adrienne Lecouvreur.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Duff's Passing Regiment to a poor house, 18th. This company would appear to better advantage if they would study their parts a little more thoroughly. Ada Gray in East Lynne, 22d, to large house.

WILLIAMSPORT.

Academy of Music (Wm. G. Elliott, proprietor): Tom Thumb 8th to very large audience. Duff's Passing Regiment 22d to fair audience; Ada Gray 23d in East Lynne to a large house, Joseph Murphy 25th, Mrs. Joshua Whitcomb 28th.

ARENA.

Academy of Music (Wm. G. Elliott, proprietor): Tom Thumb 8th to very large audience. Duff's Passing Regiment 22d to fair audience; Ada Gray 23d in East Lynne to a large house, Joseph Murphy 25th, Mrs. Joshua Whitcomb 28th.

RHODE ISLAND.

Low's Grand Opera House (Wm. H. Low, manager): Oscar Wilde 20th, Gorman's Church Choir company 26th and 27th, and George H. Adams' Humpty Dumpty company 28th, 29th and 30th will be the attractions this week. Annie Pixley Oct. 2, week.

Providence Opera House (George Hackett, manager): Strakosch English Opera company first three nights of the week, Lawrence Barrett to follow.

Theatre Comique (Hopkins and Morrow, managers): An excellent list of specialty

artists is announced. A comedy drama in two acts entitled Klotz and Maguffin will conclude the bill.

Sans Souci Garden (Wm. E. White, manager): A comedy company, under management of C. H. Smith, Amy Lee as special luminary, will appear in a musical drama entitled A Race for Love.

Items: Annie Livingston, wife of Fred Anderson, is convalescent from a severe illness.—John Sayles, formerly treasurer with the old time Buckley Serenaders, is now treasurer at Low's.—Asa Waterman was in this city last week, ahead of F. S. Chandra, who appears here upon close of Boston engagement.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (J. M. Barron manager): The season opened 18th with C. W. Bishop in his new play Strictly Business for three nights. It being opening night, and Bishop a favorite with our people, there was a crowded house. The play did not come up to the expectations of the public. Barlow and Wilson's Minstrels 22d and 23d to crowded houses. Many turned away; standing room not to be had. Oct. 4 and 5 Claire Scott; 6th, Primrose and West's minstrels.

TENNESSEE.

MEMPHIS.

Leubries' Theatre (Joseph Brooks, manager): A short preliminary season was begun by Thatcher, Primrose and West's Minstrels, on the 18th to an enormous house. They repeated their performance 19th and 20th, to good business. The receipts for the engagement were \$2,482, which is very large, as Sells Brothers Circus took away \$7,500 on the Saturday previous. Messrs. Primrose and West are old favorites here, and George Thatcher made a good impression. One of the leading features of their performance was the act of Frank McNish, which is wonderful. Mrs. Benton's Juvenile Cinderella 21st, week.

Items: The regular season opens at Leubries' Theatre October 2, with Callender's Colored Minstrels, three nights.—Nick Roberts' Humpty Dumpty troupe Oct. 5. Barlow, Wilson and Company's Minstrels Oct. 11th.—Thatcher, Primrose and West's Minstrels baggage was attached 18th, at the instance of Peter Tracy of this city, who entered suit for \$500 damages for failure to fulfill contract.—It appears that, early in the summer, T. P. and W. wrote to Tracy asking for time at Greenlow Opera House, and on what terms he would play them. He informed them he would pay all expenses except hotel bill and give them 70 per cent. of the gross. They accepted the terms, as Mr. Tracy proved by letters shown. Judgment for \$330 was rendered against them; but the matter was finally compromised—on what terms I have been unable to learn.—Frank Gray, the popular manager here, will continue this season as heretofore.

TEXAS.

GALVESTON.

Tremont Opera House (L. E. Spencer, manager): Jay Rial's Uncle Tom Oct. 1 and 2; Minnie Madden 5th, 6th and 7th.

HOUSTON.

Pilot's Opera House (J. E. Rielly, manager): Opens 29th with Uncle Tom company, followed by Stevens' Comic Opera company 30th.

UTAH.

SALT LAKE CITY.

Walker Grand Opera House (D. B. McKenzie, manager): The Union Square company opened the season here 19th. The Banker's Daughter was played to an audience that filled the house in every part. False Friend will be given 20th; Daniel Rochat, 21st; Lights o' London, 22d and 23d. Salt Lake Theatre (Caine and Clawson, managers): Frank Mordaunt in Old Shipmates, 26th and 27th; Hazel Kirke, 29th and 30th.

VIRGINIA.

DANVILLE.

Opera House (J. E. Catlin, manager): Madison Square Theatre company appeared in Hazel Kirke and Esmeralda 20th and 21st to only fair business; that is, \$200 per night. The company was much better in Esmeralda than in Hazel Kirke. Armstrong Brothers' Minstrels, Oct. 9; Ada Gray, 10th. Armstrong Brothers play under the management of M. A. Mosely of this place in ten towns in Virginia and North Carolina.

RICHMOND.

Theatre (W. T. Powell, manager): Woodson and Allen's Minstrels to a small audience 20th; Pinafore will be given by local talent assisted by Eva Mills of Washington, as Josephine, 26th. The regular season opens Oct. 20, with Ada Gray.

Comique (W. W. Putnam, manager): Mattie Lawrence closed 23d; George France, Ethel Earl and Mona Volade opened 25th. Business good.

WEST VIRGINIA.

WHEELING.

Opera House (F. Reister, manager): Heywood's Serenaders come Oct. 3; Frank Bush in Ikey Solomons, 4th and 5th; Boston Mammoth Uncle Tom 7th.

WISCONSIN.

EAU CLAIRE.

Music Hall (L. L. Patis, manager): Charles A. Gardner, supported by Miss Patti Rosa, 19th, in Karl, to a packed house. Haswin-Stephany company, 26th and 27th.

JANESVILLE.

Myer's Opera House (C. E. Moseley, manager): Minerva Guernsey, assisted by forty amateurs, presented for the first time in this country the English version of the drama of Faust, 15th and 16th, to very large business. While with the Guernsey Listeman Boston Concert company last season she gave scenes from portions of the drama very successfully, and since then has secured the right of Bayard Taylor's translation for the stage. J. H. Webb's U. S. Minstrels gave a good performance to poor business 18th. Poor business and bad management have left the troupe in bad shape. Horace Herbert company, Oct. 2, one week.

Lappin's Hall (Thomas Lappin, proprietor): Corinne Merriemakers gave a very poor performance of the Mascotte, 18th, to good business. They carry but twelve people, and the company, with the exception of Corinne, is much inferior to the one last seen here. White Slave Oct. 4.

MADISON.

Opera House (George Burroughs, proprietor): The Simons Comedy company commenced a five night's engagement 19th, playing the week to fine business. 21st, when Old Isaac's was presented, several hundred

people were turned away. The company is a superior one. The Hussar band connected with the organization has few equals on the road. J. A. Simon, his wife Annie, and Frank P. Lindon are artists of real merit.

MILWAUKEE.

Academy of Music (Harry Deakin, manager): Haulon Brothers, 18th, week, to good business. Last of week houses packed, Oct. 4, 5, Exodus company.

Grand Opera House (R. L. Marsh, manager): John McCullough 18th, 19th, 20th, with his excellent support, to packed houses. The last night people were turned away. Callender's Colored Minstrels 21st, 22d, 23d to packed houses, comprising the elite of the city. The first scene presents thirty five men, with twelve women in the background (wives of the members, who travel with them). The vocal and instrumental music was fine. Bob Mack and his trained Bantam caused many a sideache. The pantomime arranged by Billy Welch was novel and laughable. Oct. 2, McKee Rankin, week.—Dantes and '49.

PORTAGE.

Dullaghan's Opera House (James Dullaghan, manager): House has lately been repainted and grained, and a new drop-curtain added. Hooley's and Rice's Minstrels came 18th to a fair house. Edwin Clifford company came 19th, 20th, 21st, 22d and 23d. Being Fair week, he had crowded houses.

RACINE.

Opera House (J. W. Frank, manager): Rentfrew's Pathfinders gave a pleasing entertainment 18th to fair audiences. Forbes and Cotton's combination failed to make their appearance 22d. Claxton's Colored Concert company, with Sam Lucas as comedian, billed for 30th.

CANADA.

BRANTFORD.

Stratford's Opera House (Joseph Stratford, manager): Harry Webber in Nip and Tuck, 20th and 21st. The company gave a good entertainment first night to large business; second only fair. Helen Blythe in Only a Farmer's Daughter, 22d, to light business.

Item: Before the curtain rose for the last act of Nip and Tuck, Harry Webber, on behalf of Mr. Moore, manager of the company, presented Mr. Freese, business agent, with a handsome gold watch and chain.

OTTAWA.

Grand Opera House (John Ferguson, manager): Atkinson's Jollities drew a crowded house 18th and gave such a miserable performance that their second night was played to empty seats. Minnie Foster's U. T. C. company gave this ancient play three times 22d and 23d to fair business. Baker and Farron 28th.

WINNIPEG.

Fred Bryton's combination has had fair business since the opening, 4th. The new City Hall was dedicated last night. The play, Big Bonanza, with full strength of the company, drew a \$700 house. Edwin Hammond, leading man from Philadelphia, made a very sympathetic Bob Ruggles, and met with an enthusiastic reception in the character of that good natured, free hearted votary of Dame Fortune. Rose Keene was a very pretty picture as the banker's daughter. The audience loudly applauded Charles Morrell's delineation of the Hot House Extract, and was equally vociferous over the Professor. William P. Sheldon represented this last. He has become a great favorite during his short stop here. Milton Rainford as the banker sustained his well-merited reputation as a most excellent delineator of the characters in his particular line. He has earned here the nick name, "Old Responsible." Since the arrival of the company there has been played successfully and successfully. Divorce, American Cousin, Serious Family, Galley Slave and Big Bonanza. Rip Van Winkle follows on Thursday night next. Two plays will be presented each week. The company is a strong one, numbering between thirty five and forty people. Manager Bryton is a man well known in the place, an actor of considerable talent, and as a manager here for the past three seasons has been remarkably prosperous.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ABBOTT ENGLISH OPERA CO.: Leadville, 28; Pueblo, 29; Colorado Springs, 30; Kansas City, Oct. 2, week.

ACME OPERA CO.: Chicago, 25, two weeks.

ADA GRAY: Baltimore, 25, week; Richmond, Va., Oct. 2, 3, 4; Petersburg, 5; Norfolk, 6, 7; Lynchburg, 9; Danville, 10; Raleigh, N. C., 11; Goldsboro, 12; Wilmington, 13, 14.

ADA DYAS' STANDARD COMEDY CO.: Hartford, Ct., Oct. 2 (open season); Holyoke, Mass., 3; Norwich, Ct., 4; Worcester, Mass., 5; New Haven, Ct., 6, 7; Bridgeport, 9; South Norwalk, 10; Waterbury, 11; Stamford, 12; Newark, N. J., 13, 14; Jersey City, 16, 17, 18; Paterson, 19; New Brunswick, 20; Yonkers, N. Y., 21; Newburg, 23; Trenton, N. J., 24, 25; Easton, Pa., 26; Scranton, 27; Wilkesbarre, 28; Buffalo, 30, week; Brooklyn, Nov. 6, week.

ALICE OATES: Philadelphia, 25, week; Brooklyn, Oct. 2, week.

ADAMS' PANTOMIME CO.: Providence, R. I., 28, 29, 30.

ANNIE PIXLEY (Miss): Boston, 18, two weeks; Providence, Oct. 2, week; Taunton, Mass., 9; Fall River, 10; New Bedford, 11; Brockton, 12; Waltham, 13; Lowell, 14; Haverhill, 16; Biddeford, Me., 17; Lewiston,

Dramatic Picture Gallery.



A PAIR OF TIGHTS.

Bring Up the Reserves.

It is scarcely pardonable to employ, even by way of apt illustration, the old anecdote of the valet of Beau Brummell, met on his way to the laundry, having an armful of clean but rumpled neckties. Being asked what they were, he answered, "Our failures," meaning that these were neckties to which the celebrated exquisite, in making his toilet, had not succeeded in giving the true Brummell festoon or knot tie. The parallelism is not exact; but it may be supposed to express the attitude of the New York managers holding forth to the public their armful of imported London melodramas—which are admitted "failures" in point of literature and character; but which in reference to the till may be claimed to be successes. Successes or failures, they lack the true Brummell festoon—they might by an inferior taste be accepted as chokers; but would be clearly rooted out by good taste and culture, as lacking ornament and propriety.

It has been in debate what is the duty of the manager to the public as to the plays he presents? In the first place, he owes it to himself to see that his house expenses are "on"—he must accordingly provide attractions that will draw—these must fall within the range of decency according in some measure with the grade it has set for itself and on the strength of which the public makes it more or less an habitual resort. This scale ought to be rather an ascending than a declining one; for the manager professes in one way and another to be in the interest of decorum and art. Between a play on a good model and a play low in tone and treatment he is under obligation, all other things being equal, to choose the best. Now it is confidently asserted in some quarters that bad plays are taken and good plays rejected when these latter were not only altogether better in a theatrical and dramatic view, but would bring twice as much money to the house if the same pains were taken and the same outlay made to produce them. The success established by legitimate dramas is more lasting and furnishes a foundation of character and support which is desirable; there is, it is said, a cancer in meretricious plays which in the end eats out the heart of the theatre and necessitates such drastic remedies as the circus, the variety show and the obstreperous ballet. In this direction the press seems to be superior to the public; for the public will go to see the poor plays and to a certain extent must approve and encourage them, while the press denounces and discards them.

The managerial standard having thus failed in critical estimation, which way shall we turn? Suppose we try for once the journalistic criterion? We are specially prompted to consider the erection of a home break-water by the threat of an incoming flood by way of the Atlantic; a decided "swamper." As if the American stage is not sufficiently denationalized already, we have now a grand project announced from abroad to take charge of the whole business in a lump. The prospectus of a Parisian company, seeing with fearful eyes our depressed condition, sets forth that "the entertainments in the city (New York) are in a low estate and are supported chiefly by an occasional performer from Europe; that we have handsome theatres and would be delighted with such a one as this enterprise would ensure"—all to be now provided for on a capital of \$400,000 supplied by French men.

Turning from all these subterfuges, there are those, and not unintelligent men either, who claim that there are now in this city American dramatists who can furnish plays, equal in number to the imported "lurids," quite equal in attractive power and infinitely superior in artistic merit. We hear in all directions of tragedies, comedies, character dramas, comedy dramas, domestic plays written by cultivated men, authors of repute, skilled in the construction of dramas, possessing every quality which ought to be possessed by a good drama and found wanting in the current importations. Why are not these able and home-born productions looked after by managers? Simply because they are engaged in looking the other way; not because their individual tastes send them in that direction but because they are carried off their feet by a malarious and epidemic influence which prevails in the atmosphere just now. We would, therefore, respectfully suggest to the heads of our theatres to institute a search forthwith among American dramatists and

neglected MSS. for one or more plays which may be allowed to cope with the misshapen monsters which now stalk like ill-born colossi across the stage, oppressing our senses, but not reaching our understandings. By way of practical illustration, one may place on record the somewhat notable fact, that while managers and promoters of the lurid melodrama have been pushed to the wall by the press, the only success of the season which has procured journalistic estimation has been put on the stage by a lady—author, manager, stage director, financier, all in herself; and that lady not the regular lessee of a house, but merely a temporary tenant. We refer, of course, to Miss Laura Don and her extraordinary climax in the self accomplished successful production of *A Daughter of the Nile*. In her case a good play has carried the day against all odds; which circumstance leads us to the title of the article which suggests again, that now is the time to "bring up the reserves," and points perhaps to the quarter where they are to be looked for. Where are the reserves and who are the reserves to be summoned to the rescue?

A Box-Office Cynic.

Benjamin F. Tryon is the experienced treasurer who has been selected by John Stetson to preside over the ceremonies of the box office at the Fifth Avenue. Mr. Tryon is something of a cynic, and a close observer of men and manners as well. Every species of the genus dramatic has attracted his attention, and considerable thought has been spent upon advance agents, press "workers," and the other classes of visitors that flow in an unbroken stream daily and nightly to the little office behind the window. Mr. Tryon's observations have resulted in the placing of a large printed placard over his desk, where on casual callers may pause and ruminate. It reads as follows:

TO VISITORS.

The idea that this desk is placed here for the accommodation of the manager and treasurer is erroneous. Make yourself at ease in that respect. Read the private correspondence, which you will find lying around loose, and make your comments freely. Wear out the pens, use up the ink; when they are exhausted call for more. Be sure to read the salary sheet and expense list (you will find them both interesting), and you will then know what it costs to run a theatre. Postage stamps, paper, envelopes and stationery are to be found in the drawer of the desk; help yourself!

When ready to leave, shift your liver-pan to the rear of your trousers; 'twill lessen the pain of your departure.

On Mr. Tryon's bulletin board near the door is pasted another set of rules and regulations which are certainly worth publication. The notice runs thus:

This office is intended for the accommodation of the manager, treasurer and his assistants; interlopers are requested to throw them out to make room if necessary.

The receipts are shown everyone by application to the officers in charge of the books. The easiest way to sit in the chairs is to place your feet in the cushion and sit on the rail—this is both an elegant and comfortable position.

Throw your cigar stumps in the ink stand and spit on the radiator—the first action imparts a strong religious tone to the treasurer's speech; the latter action fills his soul with ecstatic joy.

Stand in front of the window whilst the ticket agent is selling. By this means you may "mash" as the ladies approach the window, and when the T. A. is otherwise engaged, abstract dead head tickets—this feat is not difficult; try it.

Never having traveled in advance of any show, we invariably tell the truth as to receipts, shares, artists' salaries and profits. As the managers and menials in the office are entirely uneducated, make your meaning plain, thus: "see," "understand."

A gall book is provided for the use of visitors. All advice as to method of running the show, what ought to be done with rebellious actors, etc., should be written in order to be preserved.

Office hours are from sunrise to midnight; applicants for money advances can have the key of the safe after office hours by calling the treasurer up.

Complimentary tickets, with best seats, can be exchanged for articles of wear and domestic purposes at all the leading stores in the city.

The Flight of Two Singers.

The manager of the Holman Opera troupe, H. T. Wilson, requests that THE MIRROR shall print an account of the manner in which he was treated last week by two of his company at Troy. Mr. Wilson's story, which appears to be well substantiated, is worthy of publication.

When in New York some weeks ago he engaged a singer, Vincent Aubrin, for tenor parts in the Holman repertoire. E. A. Langley was also secured about the same time for the chorus. Their contracts were for the entire season at liberal salaries. Both men were satisfied with the sums, offered. Arrived in Troy, Mr. Wilson learned that Aubrin and Langley had arranged to leave by night boat for New York. Aside from their having no right to abscond without leave from the company, they were indebted to him in the sum of \$60, which had been advanced at their request beyond their current salaries, and on this account the manager procured warrants for the men's arrest. They were apprehended on board the *City of Troy* a couple of hours before her starting hour and brought to the station house. Here they protested against the arrest to Sergeant Cullen, claiming that it was an outrage instigated by Mr. Wilson for the purpose of preventing them from going to New York. The complainant not being present the Sergeant allowed both prisoners to go free.

A few moments after their departure from the station-house Mr. Wilson arrived, out of

breath, and demanded their re-arrest for defrauding him and violating their contract. The Sergeant, with the usual sagacity of his kind, declined to interfere further in the matter, and Aubrin and Langley escaped to this city on the *Troy*.

"Aubrin," says Mr. Wilson, "was not competent to fill the more important parts in our operas. He was dissatisfied because I assigned him characters of a minor kind—the only sort he could assume satisfactorily. This and the fact that he was indebted to the management caused his flight. He used his influence with Langley the chorus singer to leave with him. Their defection did not upset our plans; we sang the opera advertised that night and took immediate steps to fill the places left vacant. I should feel grateful if THE MIRROR would publish my story for the benefit of managers who might engage either Aubrin or Langley, so they may know what style of people they are dealing with."

Love in the Lowther.



did admire
Miss Dolly standing at a stall,
Some two or three doors higher.

CHORUS:

But she long'd for higher society.
He content in lower grade;
She was marked eight shilling; he but four,
And that a great difference made.

His absent gaze was one of love,
His bon-om swelled with fire,
He would have wink'd his eyes above,
But couldn't reach the wire.
Winter's cold blasts he heeded not,
His tissue paper covering
Was all he wanted, for his love
Was true and past all smothering.

CHO—But she longed, etc.

One afternoon he loudly cried,
Are my glass eyes me deceiving;
His face wax'd with wrath as he espied
His Dolly just bought and leaving.
He prayed that her arms and legs might stand
The knocks that they'd be receiving,
And as her brown-paper shroud was lost
In the crowd,
A toy nightingale trill'd to his grieving.

CHO—But she longed, etc.

Alas! a cruel hot scorching sun
Poured in on his complexion,
And he could feel his flaxen locks
Parting from their connection.
The glow of health his cheek once bore
Had faded past detection,
And his eyes of blue hue had sunk from
The blue,
And he died in deep dejection.

CHORUS:

Then he moved to higher society;
She a great mistake made;
For armless and legless, with one eye
knocked out,
In the fire died a wretched old maid.

F. EDENICK LESLIE.

What an Old Actress Says.

When I listen to some of these mushroom actors that have sprung up in a night, as it were, I could almost believe that the genuine profession was a thing of the past did I not know of many tried actors and actresses who are honestly earning golden opinions for their faithful endeavors.

Many of my friends ask me why I left the stage—as, frankly, I am not at all bad looking, and have not quite reached the sere and yellow leaf as yet. Well, it was all on account of—not Eliza, but Robin, my husband. And I can't say that I have regretted it, although I dearly love my profession, which has brought me many a bright and many a sad hour.

I was raised in a theatre, as you might say, my father and mother both being on the stage. My first appearance was made at the early age of six months, and I have heard my mother say that I calmly sucked my thumb and was as much at my ease as if I had been at home in my cradle. My second appearance before the public, some two years later, was not quite so propitious. I mistook my cue and cried at the wrong time, much to the leading man's disgust and my mortification. I remember the leading man's peace-offering of two very fine oranges was stoutly refused by me, and when some months later he left the company, I have a very distinct recollection of being pleased. I don't suppose there is a rod of the theatrical ladder I have not climbed hand over hand as it were, and I believe that is the only true way to become a thoroughly good actress. Of course, there are a few gifted geniuses; but in my opinion, their genius would shine all the brighter if it had passed through a course of the mill. Where will you find a genius that can play, even fairly well, a new character every other night? Most stars nowadays have a play written to order, to fit them. Instead of their moulding themselves after the model the author has created, the author has to whittle his characters down to suit their capacities.

If an artist can sing or dance, that song or dance has got to be introduced; it makes not a particle of difference how incongruous it may appear in connection with the rest of the piece. The star shines in that particu-

lar line, and her twinkle has got to be kept up, if the whole play is sacrificed in the attempt. Is it surprising that the public is inflicted with so many poor plays or that said plays fail to draw?

I presume there is hardly a role in tragedy or comedy that I have not attempted at some time or other during my theatrical career of forty odd years. Comedy, however, proved to be my specialty; but in my younger days my great ambition was to be a tragedienne. It was at a small town out West that I was first cast for Juliet. The performance was given in the town hall and the accessories and other props were rather inadequate. However, things seemed to work pretty satisfactory as far as the audience was concerned, and when I mounted a rather frail looking ladder, to give the balcony scene, I was inwardly congratulating myself on the good impression I had made. Romeo was just beginning to warm up to his work, and I was really giving a very good bit of acting for a girl of a sixteen—when, to my horror, I felt the ladder slipping from beneath me. I had just time to gasp "Romeo! Romeo! wherefore art thou, Romeo?" as I disappeared with a jerk from view of the astonished Romeo and convulsed audience.

They applauded and had me out before the curtain, and we played the piece through to the end; but for a long while I thought shy of balcony scenes. It was some years before I again essayed the role of Juliet, and I took good care that every carpenter about the theatre should be interested in the durability of that balcony.

When I was a girl one of my greatest trials was my legs. The agonies I have suffered through them, any young actress who is of the spindle-shank order, and is repeatedly being cast for parts which call for their exhibition, can understand what I must have endured. There was one stage manager who took a fiendish delight in always casting me for pages, if possible; at least so I believed and averred then. It was no use my trying to shield myself behind a stage prop, one of those irrepressible gallery boys was sure to spy out the extreme leanness of my extremities and call attention to them by some remark such as:

"I say, sis, trot out your pipe-stems!" My cup of mortification was filled to the brim, when one night I overheard our manager remarking to my father: "Hang it, Tom, will that girl of yours ever begin to have calves!" I tried pads; but somehow they didn't work. So at last I concluded to leave them—the legs, not the pads—in the hands of "Providence and another woman," and I may say my trust was not misplaced.

The way of the young actress who is honestly striving to rise in her profession is, metaphorically speaking, over the roughest of corduroy roads. She must make up her mind to work, and very hard, too, if she wishes to become an artist of unquestioned ability. Rome was not built in a day. Neither can a really great actor or actress spring into existence over night. True, he or she may be unknown to fame one day, and the next find their names echoed from lip to lip; but if the public would take pains to inquire, they would invariably learn that it had taken years of deep study and conscientious labor to reach this goal. The idea suggested itself to me one day that perhaps a few words coming from an old actress like myself might be helpful to our young aspirants in the profession. My being one of themselves, and one who knows all the little ins and outs of a struggling actress' life, may attract them to read my words more readily than those of an outsider.

Not that I have the slightest intention to sermonize. I don't believe I could if I tried; but truly I would like to help, if only in the smallest way, my young professional friends.

PEO WOFFINGTON.

Italian Opera on the Diggings.

Some years ago I happened to be the director of an Italian Grand Opera company in Australia. After a very brilliant season in Melbourne we struck our tents and silently stole away to Ballarat to give the diggers a taste of Lucia, Lucrezia Borgia, etc. The house was crowded, the boxes were full of men and women dressed to death and fancying themselves immensely, and the pit and gallery was bursting with stalwart red-shirted fellows full of money, drink and bluntness, wildly demonstrative and fiercely opposed to what we call "style" but Australians call "side."

The boxes boasted two or three opera glasses, which gave great offence to the gods, and on the second evening the prima donna's entrance was accompanied by a crrrrr, like a policeman's rattle of former days, and out sprang two immense telescopes that worked with a cog and ratchet and had been made expressly by a local tinker to satirize the swells in the boxes. The poor prima donna thought she was going to be shot, and her first roulade was more of a siffick of terror than a song of love, whereat the gallery howled in congenial discord. However, a few "nobblers" and a little persuasion got the "opera glasses" put down and the public attention was free to find something else to fix on.

Unfortunately, the leader of the local band was bald, as indeed most leaders are. Harmony and hair being, it would seem, antagonistic, the conductor of the opera orchestra was bald also, and as he took his seat a voice shouted hilariously, "Hello,

boys, here's Baldy Number Two," and a flight of copper pennies was immediately directed with unerring aim at the skating rink on the back of his head. The clatter on heads, fiddles and brass instruments was deafening and amused the boys mightily, inasmuch that they graciously permitted the opera to go on without any further demonstrations save that on a particularly high note being emitted by one of the female singers, a cat would suddenly mew, or a rooster crow from the gallery, and Edgardo was warmly invited to favor the company with the aesthetic melody of "Billy Barlow," a ditty which George Coppin, the great Australian comedian, had made popular. The sextette at the end of the second act, being of a rather solemn character, was chorused by the audience with a sonorous "Amen," and the tenor's suicidal aria in the last act was greeted with "Don't squeal so much over it, old man; if you're going to die, die and be d—d—we want a nobbler." The boxes, be it observed, presenting a dignified indifference, and apparently unconscious, in their luxury and state, of the proletarian capers of the "honest miners."

It was trying, no doubt; but they paid their money and they took their choice, and for some nights we had to grin and bear it, consoling ourselves with the reflection that we had come for ducaats, not for fame. Nevertheless, after a while the boys "tumbled to the show," and before we quitted town we had quite an enthusiastic lot of dillitanti among the gallery boys on Ballarat.

FRED LYSTRA.

An Interview with Capoul.

M. Victor Capoul arrived in this city from Europe on the steamer *France* a few days since. He was found by THE MIRROR's representative in comfortable quarters at the Belvedere. M. Capoul looks greatly improved since his former visit and is as lively as a boy.

"This is to be really my farewell tour," he said, "and I shall do my best. I have been away from America over two years and am now engaged by M. Grau to sing in his French Opera company. During my absence from this country I sang in Paris, at the Grand Opera House, and in London at the Covent Garden Royal Opera House. In Paris I created two parts, in *Les Amants de Verone* and in *Sais*. The former is a new opera by Le Marquis d'Ivry, and is another version of *Romeo and Juliet*, differing somewhat from the version by Gounod. *Le Sais* is an Egyptian opera, by Madame Olgner. While in London I sang in Mignon, *Pre aux Clercs*, *Fra Diavolo*, *Carmen* and other operas."

"Have you sung yet with Grau's new prima donna, Mlle. Derivis?"

"Yes; we sang together in Gounod's *Romeo and Juliet*, at Barcelona. Mlle. Derivis was unable to leave on the *France*, but will arrive this week on the *St. Laurent*. She is an admirable singer and will please the Americans."

M. Hely Tecchy, formerly of Mapleson's Italian Opera troupe, will also appear in company with M. Capoul. He has a sound reputation as a tenor, having sung for three seasons at the Academy of Music in this city. He was also tenor at Her Majesty's in London.

Bad Ending of the Merry War.

Another chapter in the history of the unfortunate members of the Norcross Opera company was unfolded on Saturday night at the Park Theatre, Brooklyn. After having repeatedly demanded payment for their saltatorial performances for the previous week, and being met with nothing more substantial than promises, Miles, Corola and Barretti obtained judgment against Norcross and Gregory for the sum of \$115 and \$95 respectively. Saturday night was the time decided upon for a swoop on the properties, etc., of the company; but trouble commenced before the levy could be made. As soon as the curtain fell Gertrude Orme, the Artemisia of the *Merry War*, entered the manager's office and demanded an equivalent for service rendered. Neither Norcross nor Gregory could be found; but F. M. McClay, who acted as trustee, reported that only \$137 stood to the credit of the management and he was puzzled as to the manner of paying \$1,147.67 in salaries with that sum. A careful search of the accounts revealed the fact that Carleton had been paid \$450 for his services and Miss Wiley \$200. Miss Orme was indignant, and the chorus singers sent up a howl that might have been heard a block away.

Then Norcross appeared upon the scene. He was bland and polite. He knew of no arrangement, etc., and referred the indignant chorus to Mr. Clay. The latter was appointed trustee for Norcross and Gregory at the beginning of the week in order to head off any attempt Colonel Haverly might make to levy on the receipts so as to make good his loss of the previous Saturday, when he was forced to close his theatre owing to the action of the managers of the Norcross Opera company.

A deputy sheriff then stepped in and levied on the properties to satisfy the claims of Miles, Corola and Barretti. He found only a lot of white rags and cheap swords, whose total value was about one tenth the amount due the two dancers. Salary for the two weeks was due the chorus. Many of the members were compelled to borrow money to get across the terry to this city.

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DATES AHEAD.

(CONTINUED FROM EIGHTH PAGE.)

BAKER AND FARRON: Ottawa, Can., 28; Kingston, 30.

BARLOW AND WILSON'S MINSTRELS: Chattanooga, Tenn., 28; Nashville, 29, 30, Oct. 2.

BERTHA WELBY (One Woman's Life): Adriatic, Mich., 28, 29; Ann Arbor, 30; Ypsilanti, Oct. 2; Toledo, O., 3, 4; Detroit, 5, 6, 7; Sandusky, O., 9; Elmhurst, 10; Painesville, 11; Oil City, 12; Titusville, 13; Jamestown, N. Y., 14; Bradford, Pa., 16; Bolivar, N. Y., 17; Olean, 18; Rochester, 19, 20, 21.

BLAKENY'S THEATRE CO.: Canton, O., 27, 28; Ashland, 29, 30.

BOSTON MINISTERS OPERA CO.: Philadelphia, 25, week; New York City, Oct. 2.

BAIRD'S MINSTRELS: Boston, 25, week.

BOSTON JUVENILE COMEDY CO.: Auburn, N. Y., 27, 28; Syracuse, 29, 30.

BUFFALO BILL: St. Louis, Oct. 2, week.

CALLENDER'S NEW COLORED MINSTRELS: Michigan City, Ind., Oct. 2; La Porte, 3; Plymouth, 4; Peru, 5; Kokomo, 6; Muncie, 7.

CALLENDER'S CON. COLORED MINSTRELS: Louisville, 28, 29, 30.

CALLENDER'S CON. MINSTRELS: Galveston, Tex., 28, 29, 30.

CARRIE SWAIN (Ced the Tomboy): Taunton, Mass., 26, 27, 28; Marlboro, 29; Fitchburg, 30.

CARTLAND-MURRAY CO.: Nebraska City, 28, 29, 30; Lincoln, Oct. 2, 3, 4; Red Oak, Ia., 5, 6; Creston, 7; St. Joe, Mo., 9, 10, 11; Leavenworth, Kas., 12, 13, 14.

CLAIRE SCOTT: Salisbury, N. C., 28, 29; Charlotte, 30; Columbia, S. C., Oct. 2, 3; Charleston, 4, 5; Savannah, 6, 7; Augusta, 9, 10; Milledgeville, 11, 12; Macon, 13, 14; Americus, 15; Eufaula, Ala., 17; Columbus, Ga., 18, 19; Opelika, 20, 21.

COLLIER'S LIGHTS OF LONDON, No. 1: Albany, N. Y., 25, week; Montreal, Oct. 2, week; Toronto, 9, week; Buffalo, 16, week.

COLLIER'S LIGHTS OF LONDON, No. 2: Harlem, N. Y., 25, week.

CHARLOTTE THOMPSON: Syracuse, 27, 28; Watertown, 30; Utica, Oct. 2; Auburn, 3; Rochester, 4, 5; Lockport, 6; Erie, Pa., 7; Pittsburg, 9, week.

C. B. BISHOP (Strictly Business): Charlotte, N. C., 28; Spartanburg, 29; Unionville, S. C., 30; Greenville, Oct. 2; Athens, Ga., 3, 4; Macon, 5; Atlanta, 6, 7; Rome, 9; Talladega, Ala., 10; Selma, 11; Montgomery, 12; Mobile, 13, 14; New Orleans, 16, week.

C. A. GARDNER'S KARL CO.: Milwaukee, 25, week; Grand Haven, Mich., Oct. 2; Muskegon, 3; East Saginaw, 4; Bay City, 5; Port Huron, 6; Flint, 7; Ann Arbor, 9; Ypsilanti, 10; Adrian, 11; Lansing, 12; Jackson, 13, 14; Defiance, O., 16; Toledo, 17.

CORINNE MERRIMAN: Chicago, 29, week.

DEN THOMPSON: Joliet, Ill., 28; Bloomington, 29; Springfield, 30; St. Louis, Oct. 2, week.

DUPREZ AND BENEDICT'S MINSTRELS: South Norwalk, Ct., 30; Jersey City, Oct. 2, 3, 4, 5.

DOWLING COMB.: Newark, N. J., 25, week; Baltimore, Oct. 2, week.

EXODUSTERS: Dixon, Ill., 28; Freeport, 29; Rockford, 30; Beloit, Wis., Oct. 2; Waukesha, 3; Milwaukee, 4, 5; Waukegan, Ill., 6; Kenosha, Wis., 7; Racine, 9; Sheboygan, 10; Manitowish, 11; Green Bay, 12; Menomonee, 13.

ESSON COMEDY CO. (Rooms for Rent): Ottumwa, Ia., 28; Macon, Mo., 29; Moberly, 30; Columbia, Oct. 2; Fulton, 3; Mexico, 4.

ERNEST STANLEY'S ALLIED SHOWS: Washington, 25, week; Newark, Oct. 2, week; New York City, 9, week.

EDWIN CLIFFORD COMB.: Watertown, Wis., 26, 27, 28; Stevens Point, 29, 30.

FRANK MORDAUNT (Old Shipmates): San Francisco, Oct. 2, two weeks.

FAY TEMPLETON OPERA CO.: Leavenworth, 28; St. Joe, 29, 30; Albion, Oct. 2; Preston, Ia., 3, 4; Omaha, 5, 6, 7; Lincoln, 9, 10; Council Bluffs, 11; Atlantic, Ia., 12; Des Moines, 13; Oskaloosa, 14.

F. B. WARDE: Cincinnati, 25, week; Indianapolis, Oct. 2, 3, 4.

FORD'S COMIC OPERA CO.: Washington, 25, week; Harrisburg, Pa., Oct. 2.

FIELDING DRAMATIC CO.: Zanesville, O., 28, 29; Steubenville, 30; Youngstown, Oct. 2; Lock Haven, 3; Lancaster, 4; Harrisburg, 5; Reading, 6, 7; Philadelphia, 9, week.

FRANK MAYO: San Francisco, 18, two weeks.

FRANK FRAYNE: Reading, Pa., 27, 28; Scranton, 29; Danville, 30.

FIFTH AVE. COMEDY CO.: New Bedford, Mass., 28, 29, 30; Fall River, Oct. 2, week.

GEORGE S. KNIGHT: Auburn, 28; Syracuse, 29, 30; Ithaca, Oct. 2; Elmira, 3; Williamsport, Pa., 4; Danville, 5; Wilkes-Barre, 6; Pittston, 7; Scranton, 9; Mauch Chunk, 10; Pottsville, 11.

GALLEY SLAVE (Frank Evans): Brooklyn, 25, week; Morristown, N. J., Oct. 2; Orange, 3; Newark, Ct., 4; Danbury, 5, 6; Paterson, N. J., 7; Harlem, N. Y., 9, week.

GUS WILLIAMS (One of the Finest): Cleveland, 25, week; Washington, Oct. 2, week; Philadelphia, 9, week; New York City, 16, week.

GOODWIN AND THORNE'S BLACK FLAG: Rochester, 27 to 30; Toronto, Oct. 2, week; Montreal, 9, week.

GERMANIA THEATRE CO.: Buffalo, 4, 5, 6, 7; Rochester, 9, 10; Cleveland, 11, 12; Toledo, 13, 14; Detroit, 16, 17; Cincinnati, 20, 21; Louisville, 23, 24, 25; Pittsburgh, 27, 28; Washington, 30; Baltimore, Nov. 1, 2, 3.

HARLOW'S: Chicago, 25, week; Jackson, Mich., Oct. 2, 3; Grand Rapids, 4, 5; Lima, O., 6, 7; Detroit, 9, 10; Sandusky, O., 11, 12; Toledo, 13, 14.

HAYKEL'S MASTODONS: St. Louis, 25, week; Cincinnati, Oct. 2, week; Pittsburgh, 9, week; Washington, 16, week; Baltimore, 23, week.

HENRY BELMER: Detroit, 25, week.

HUGH'S BRITISH MINSTRELS: N. Y. City, 25, week.

HARRIS COMEDY CO. (Charles Fostelle): Jamestown, N. Y., 28; Meadville, Pa., 29; Newcastle, 30; Youngstown, O., Oct. 2; Reliance, 3; Canton, 4; Massillon, 5; Mt. Vernon, 6; Newark, 7; Columbus, 9, 10.

HARRY WEBBER: Toronto, 25, week; Whitby, Ont., Oct. 2; Lindsay, 3; Peterboro, 4; Port Hope, 5; Cobourg, 6.

HYDE AND BERMAN'S CONSOLIDATED CO.: Urbana, O., 28; Columbus, 29; Wheeling, 30; Altoona, Pa., Oct. 2; Lebanon, 3; Pottsville, 4; Scranton, 5; Reading, 6; Norristown, 7; Trenton, N. J., 9; Newark, 10; Paterson, 11; New Brunswick, 12; Burlington, 13; Camden, 14; Philadelphia, 16, week; Brooklyn, 23, week.

HERMANN: St. Louis, 25, week; Logansport, Ind., 2, 3; Ft. Wayne, 3; Jackson, Mich., 4; Detroit, 5, 6, 7.

NEWBERRY, 12, 13; Union, 14; Spartanburg, 16, 17; Charlotte, 18, 19; Greenville, S. C., 20, 21.

MODERNA: Boston, Oct. 2, week.

MRS. G. C. HOWARD'S UNCLE TOM: Williamsburg, 25, week.

MARGARET MATHER: Cincinnati, 25, week; Columbus, O., Oct. 2, 3, 4; Indianapolis, 5, 6, 7; Cleveland, 9.

MY PARTNER COMB. (Brown and Lennox, managers): Great Falls, N. H., Oct. 2; Biddeford, Me., 30; Portsmouth, N. H., Oct. 2.

MRS. CHANFRAU: Providence, 25, week.

MAGGIE MITCHELL: Boston, Oct. 2.

MARY ANDERSON: Brooklyn, 25, week; Buffalo, Oct. 2, week; Chicago, 9, two weeks.

MABEL MORTON COMB.: Prescott, Ark., 28, 29, 30; Hope, Oct. 2, 3, 4; Texarkana, Tex., 5, 6, 7; Marshall, 9, 10, 11.

McKEE KASKIN: Cleveland, 25, week; Milwaukee, Oct. 2, week; St. Paul, 9, 10, 11; Stillwater, 12; Minneapolis, 13, 14.

MCINTYRE AND HEATH'S SPECIALTY CO.: Philadelphia, 25, week.

MILTON NOBLE: Iowa City, 28; Ottawa, 29, 30; Des Moines, Oct. 2, 3; Atlantic, 4; Red Oak, 5; Plattsmouth, Neb., 6; Nebraska City, 7; Topeka, 9, 10; Kansas City, 12, 13, 14.

MINNIE MADDEN: New Orleans, 25, week; Lake Charles, Oct. 2; Houston, Tex., 3, 4; Galveston, 5, 6, 7; Shreveport, La., 9; Marshall, Tex., 10; Texarkana, 11; Little Rock, Ark., 12; Memphis, 13, 14; Cairo, Ill., 16; Decatur, 17; Ft. Wayne, Ind., 18; Grand Rapids, Mich., 19; Bay City, 30; East Saginaw, 21.

MARION ELMORE (Chippa): Chicago, 24, week; Bloomington, Ill., Oct. 3.

MAH'S LEXY SOLOMONS CO. (Frank Bush): Baltimore, 25, week.

MANCHESTER AND JENNINGS CO.: Louisville, 24, week; Indianapolis, Oct. 2, week.

METTERS: St. Louis, Oct. 2, week; Indianapolis, 9, 10, 11; Richmond, Ind., 12; Muncie, 13; Springfield, O., 14; Columbus, 16, 17.

MAY WHEELER: Lawrence, 28, 29, 30.

MAFFITT AND BARTHOLOMEW PANTOMIME CO.: Troy, N. Y., 28, 29, 30.

M. B. CURTIS (Sam'l of Posen): Ft. Wayne, Ind., 28; Lafayette, 29; Richmond, 30; Cincinnati, Oct. 2, week.

NICK ROBERTS' HUMPTY DUMPTY: Rome, Ga., 28.

ONLY A FARMER'S DAUGHTER (Helen Blythe): Le Roy, 28; Attica, 29; Salamanca, 30; Corry, Pa., Oct. 2; Titusville, 3; Oil City, 4; Franklin, 5; Youngstown, O., 6; Warren, 7; Akron, 9; Tiffin, 10; Ft. Wayne, Ind., 11; Logansport, 12.

ONLY A FARMER'S DAUGHTER (Agnes Herndon): Utica, N. Y., 28; Amsterdam, 29; Schenectady, 30; Philadelphia, Oct. 2, week; Williamsburg, 9, week; New York City, 16, week.

OUR PLEASURE PARTY: Belleville, Oct., 28; Brantford, 29; Hamilton, 30; Woodstock, Oct. 2; Oshawa, 3; Cobourg, 4; Napanee, 5; Kingston, 6, 7; Gananaqua, 9; Brockville, 10; Morrisburg, 11, 12; Cornwall, 13, 14; Ottawa, 16, week.

OLIVER AND BYRON: Boston, 25, week; Portsmouth, N. H., Oct. 2.

PALMER AND ULMER'S DANTERS: Lawrence, Mass., 29; Haverhill, 30; Newburyport, Oct. 2; Amesbury, 3; Gloucester, 4; Portsmouth, N. H., 5; Portland, Me., 6, 7.

PEARL ETT NGRE: Galesburg, Ill., 28; Ottawa, 29; Joliet, 30; Detroit, Oct. 2, 3, 4; Ann Arbor, 5; Jackson, 6; Albion, 7.

PHILADELPHIA CHURCH CHOIR OPERA CO.: Trenton, N. J., 27, 28; Burlington, 29; Norristown, 30.

RICE AND HOLLEY'S MINSTRELS: Mankato, Minn., 28; Sioux Falls, 29; Sioux City, Ia., 30; Yankton, Dak., Oct. 2; Council Bluffs, 3.

RICK'S SURPRISE PARTY: Baltimore, 25, week; Philadelphia, Oct. 2, week.

RHKA: Danville, Pa., 28; Mahanoy City, 29; Shamokin, 30; Pottsville, Oct. 2; Reading, 3, 4; Allentown, 5; York, 6; Lancaster, 7; Philadelphia, 9, week; Boston, 14, two weeks.

ROBSON AND CRANE: Brooklyn, Oct. 2.

ROLAND REED (Cheek): Grand Rapids, Mich., 26, 27, 28; Albion, 29; Cleveland, Oct. 2, week; Toledo, 9, 10; Jackson, Mich., 11; East Saginaw, 12; Bay City, 13; Flint, 14; Detroit, 16, 17, 18; Port Huron, 19; London, Oct. 20; Brantford, 21.

ROGERS' SWEETHEART (Minnie Palmer): N. Y. City, 25, week; Baltimore, Oct. 2, week.

ROMAN RYE: N. Y. City, 16, several weeks.

ROSE EYTINGE: Cincinnati, 25, week; Chicago, Oct. 1, week; Burlington, Ia., 9; Peoria, Ill., 10; Bloomington, 11; Decatur, 12; Springfield, 13; Quincy, 14.

STEVENS' JELLY BACHELORS: Austin, Tex., 28; Brenham, 29; Houston, 30; Selma, Ala., Oct. 2; Montgomery, 3; Atlanta, Ga., 4, 5; Mobile, Ala., 6, 7; New Orleans, 9, week.

STRAKOSCH OPERA CO.: Brooklyn, 30; New York City, Oct. 2.

SARGENT SULLIVAN COMB. (Gladiators): Bradford, Pa., 28; Bolivar, N. Y., 29; Olean, 30.

SOL SMITH RUSSELL: Kansas City, 28, 29, 30.

SALSMURY'S TROUADORS: East Saginaw, Mich., 28; Port Huron, 29; Flint, 30; Detroit, Oct. 2, 3, 4; Adrian, 5; Toledo, O., 6, 7; Chicago, 9, week.

SOL SAM'S MINSTRELS: Honesdale, Pa., 28; Port Jervis, N. Y., 29; Middletown, 30.

SQUARE MAN (Ben Maginley): Jackson, Mich., 28; Hillsdale, 29; Pontiac, 30; Port Huron, Oct. 2; Saginaw, Mich., 4, 5; Battle Creek, 7; St. Louis, Mich., 9.

TAKEN FROM LIFE CO.: Detroit, 25, week; Cleveland, Oct. 2, week.

TAKEN FROM LIFE (Wallack's Co.): N. Y. City, this week—close.

THATCHER, PRIMROSE AND WEST'S MINSTRELS: Mobile, 27, 28; Selma, 29; Montgomery, 30; Enfield, Oct. 2; Columbus, Ga., 3; Macon, 4; Savannah, 5; Charleston, S. C., 6; Augusta, Ga., 7.

TOM THUMB: Philadelphia, 18, two weeks.

THKO: N. Y. City, 11, four weeks; Philadelphia, Oct. 2.

THE HARRISONS: Brooklyn, Oct. 2, week.

TONY PASTOR'S CO.: Philadelphia, 25, week; Brooklyn, Oct. 2, week.

T. W. KENNE: St. Louis, 25, week; Cincinnati, Oct. 2, week.

THE WORLD (Brooks and Dickson's): Pittsburgh, Oct. 2, week.

THE WORLD (J. Z. Little): Baltimore, 25, week; Shamokin, Pa., Oct. 2, 3; York, 4, 5; Johnstown, 6, 7.

WALLACE VILLA COMB.: Findlay, O., 28, 29, 30; Buoyous, Oct. 2; Wooster, 3; Akron, 4, 5, 6.

W. J. SCANLAN (Friend and Foe): Chicago, 25, week; Grand Rapids, Mich., Oct. 2, 3.

WILLIAM STAFFORD: Jersey City, 28, 29, 30; Newburg, N. Y., Oct. 2; Poughkeepsie, 3; Rondout, 4.

WHITELEY'S HIDDEN HAND CO.: Peoria, Ill., 25, week.

WILLIE EDGINS' SPARKS: Indianapolis, 25, week; St. Louis, Oct. 2, week.

WALDRON'S MILLIS COMB.: Oswego, N. Y., 30; Hornolville, Oct. 2; Attica, 3; Brockport, 4; Albion, 5; Medina, 6; Lockport, 7.

WILBUR OPERA CO.: New Haven, 29, 30; Philadelphia, Oct. 2.

CIRCUSES.

ARAM FOREPAUGH'S: St. Louis, 25, four days; Vincennes, Ind., 30; Cairo, Oct. 2; Memphis, Tenn., 3; Greenville, 4; Nashville, 5; Franklin, 6; Birmingham, Ala., 9; Montgomery, 10; Greenville, 11; Mobile, 12; New Orleans, 13, nine days.

BARNUM'S: Warren, Pa., 28; Oil City, 29; Titusville, 30; Pittsburg, Oct. 2, 3; Johnstown, 4; Altoona, 5; Huntingdon, 6; Rock Haven, 7; Williamsport, 9; Sunbury, 10; Harrisburg, 11; Lancaster, 12; Wilmington, Del., 13; Chester, Pa., 14.

CIRCUS ROYAL: Monticello, Ia., 28; Cedar Rapids, 29; Pella Plains, 30; Tama, Oct. 2; Ames, 3; Des Moines, 4; Winterset, 5; Indianola, 6; Pella, 7.

COLE'S: Trenton, Tenn., 28; Jackson, 29; Brownsville, 30; Memphis, Oct. 2; Cornish, Miss., 3; Tusculum, Ala., 4; Huntsville, 5; Chattanooga, 6; Murfreesboro, 7; Columbia, 9; Pulaski, 10.

SELLS BROTHERS: Bowling Green, Ky., 28; Henderson, 29; Hopkinsville, 30; Paris, Tenn., Oct. 2; Brownsville, 3; Clarksville, 4; Columbia, 5; Pulaski, 6; Nashville, 7; Huntington, 9; Waverly, 10; Murfreesboro, 12; Fayetteville, 13; Chattanooga, 14; Knoxville, 16; Sweetwater, 17; Rome, Ga., 18; Talladega, Ala., 19; Selma, 20; Montgomery, 21.

The World of Society.



PERSONAL MENTION.

Mr. Frederick Bronson is in Newport.

Rev. Robert Collier is back from Saratoga.

Mr. Thomas Hughes has just arrived in town.

Hon. Arthur Casoga, of London, is in town.

Mr. Foxhall Keene is trying his hand at polo.

Mr. Augustus Schell has returned to Newport.

The Lord Bishop of Rochester has gone to Kansas.

Ex Gov. E. D. Morgan is in town from Newport.

Mr. Charles Bonaparte has returned to Baltimore.

Count Von Beust, the German Minister, is in town.

Mr. R. Belmont has taken up the practice of polo.

Miss Julia Van Vliet, of Albany, is visiting in town.

Rev. Dr. Cooke, of St. Bartholomew's, is in Newport.

Mr. Thomas Baring, of Liverpool, has arrived in town.

Mrs. Edwin Bates is at the Hotel Bristol for the winter.

Rev. G. F. Pentecost, of Brooklyn, is home from Europe.

Miss Mamie Bently, of Brooklyn, soon sails for Europe.

Mr. Ogden Goelet is sailing East in his yacht *Norseman*.

The President will visit Boston on the 11th of next month.

Baron Fava, the Italian minister, and wife are in the city.

Mr. and Mrs. Chauncey M. Depew are home from Europe.

The Rev. Dr. John Hall and wife are back from England.

Mr. J. R. Osgood, the Boston publisher, has arrived from abroad.

Mrs. George F. Gilman is at her country-seat, Black Rock, Ct.

Oscar Wilde is very busy in town writing a book on America.

Mr. and Mrs. Joseph J. Little and family are home from Europe.

Mr. H. C. Appleton, of Appleton and Co., is back from Europe.

Mr. Fred. W. Stevens gave a dinner-party Monday evening.

Miss Catherine L. Wolf is building a fine mansion in Newport.

Mrs. and Miss Blodgett, 170 Lexington avenue, are back in town.

Rev. Dr. John E. Cookman and daughter are home from Europe.

Mrs. John Jacob Astor has the reputation of being very charitable.

Rev. Dr. John Hall had a "fashionable" congregation last Sunday.

Mr. Egerton Winthrop gave a dinner party last Saturday evening.

Mr. Thomas F. Cushing gave a dinner in Newport last Monday night.

Dr. J. Marion Sims is visiting Mr. Frederick W. Stevens in Newport.

Mr. James P. Kernochan gave a dinner party last Wednesday evening.

Mr. J. H. Lazarus, the artist, wife and daughter, are home from Europe.

Messrs. Alexander and K. F. McEwan, bankers, of London, are in town.

Mr. Henry R. Benson and Miss Susie Kemp, of Brooklyn, are engaged.

Count Lippe-Weissenfeld, the Austrian minister, has gone to Lenox, Mass.

Mr. and Mrs. Richard Henry Dana and family have returned from Europe.

General Sir Edwin Beaumont Johnson, K. C. B., has just arrived in town.

Mr. Clarence A. Seward, of 143 Fifth avenue, has returned from abroad.

Dr. Fordyce Barker, 24 East Thirty-eighth street, is home from Europe.

Mr. John W. Hammersley, 225 Fifth avenue, is back in town for the winter.

Mr. Isaac Bell, Jr., 26 West Twenty-second street, are home from Europe.

Mr. Hamilton Fish Webster and Mr. C. B. Webster are in town from Europe.

Dr. Clinton Wagner, 35 West Thirty-eighth street, is home from Europe.

Mrs. Paron Stevens' last Sunday evening reception was very largely attended.

Mr. Thomas G. Shearman, the famous Brooklyn lawyer, is back from Europe.

Mr. George S. Brown and family, of Baltimore, are visiting in Lenox, Mass.

Dr. T. M. Chaseman and family, 240 Fifth avenue, have arrived from Europe.

Mrs. Henry M. Brame, 15 East Thirty-sixth street, gave a tea at Lenox, Mass.

Mr. O. H. Wickham, brother of the ex-Mayor, and wife, are back from Europe.

Mr. Hollis Hunnewell, of Boston, gave a dinner party in Newport last Saturday.

Mr. Paul Dana, son of the editor of the Sun, is home from a short trip to Europe.

Mrs. Paron Stevens recently gave a dinner in honor of Attorney-General Brewster.

Mr. Bradish Johnson, once reported engaged to Clara Louise Kellogg, is in Paris.

Mr. and Mrs. J. B. Roche, 13 East Twenty-sixth street, are back from Europe.

Mr. and Mrs. W. K. Vanderbilt will give a ball next Tuesday evening, at Iship, L. I.

Mr. Theodore H. Havemeyer and Mrs. J. J. Astor gave dinner parties last Saturday.

Mr. Murat Halstead, of the Cincinnati Commercial, has two sons at Princeton College.

Mr. and Mrs. W. Jennings Demorest, and Miss Demorest, have returned from Europe.

Mr. Thomas B. Aldrich, editor of the *Atlantic Monthly*, and wife, have arrived from Europe.

Mr. and Mrs. I. E. Brokaw and family, 599 Fifth avenue, are home from a summer abroad.

Mrs. H. J. Jewett, wife of the President of the Erie Railway, has returned from abroad.

Dr. T. Matlack Cheeseman, wife and son, 240 Fifth avenue, have returned from Europe.

Mr. and Mrs. C. H. Christmas and Mr. C. W. Christmas are in town after a summer abroad.

The Gould, Danforth and Emery families have recently held reunions in Massachusetts.

Dr. and Mrs. Robert F. Weir, 37 West Thirty-third street, arrived from Europe last Monday.

Mr. William K. Thorn and family, 13 West Sixteenth street, have gone to the White Mountains.

Marquis Dalla Valle, the Italian Secretary of Legation, has returned to town from Newport.

Mr. Rentan, the French minister, does not like Washington, and will ask to be sent elsewhere.

The artists of this city will give Mr. Hubert Herkomer, of London, a reception upon his arrival.

W. W. Astor, Minister to Italy, will sail on the 4th of October. He is said to speak Italian fluently.

It is a pleasure to see Miss Kate Field back in town again. Her book on Fechter is highly spoken of.

Mr. William A. Paton, 15 West Nineteenth street, and Mr. Agnew Paton, are home from Europe.

Millais, who is a brother-in-law of Lester Wallack, will paint portraits of the family of W. H. Vanderbilt.

Miss Jarvis, the daughter of James Judson Jarvis, the famous art writer of Florence, is visiting in Newport.

Mr. W. M. Kerr, brother-in-law of Lord Dunraven, has become a member of the New York Stock Exchange.

Mr. Thomas Hitchcock, 8 East Twenty-ninth street, soon sails for England to resume his studies at Oxford.

Dr. Thomas Addis Emmet, of 91 Madison avenue, wife and two daughters, are back from a summer in Europe.

The Mistletoe Club recently took dinner, at which a twenty pound salmon, caught by Col. J. M. Adams, was served.

Prof. Alex. Agassiz, of Newport, is entertaining Dr. William B. Carpenter, the eminent physiologist, from London.

Some one went to Bret Harte, asking him if he was the author of a story called "Woman's Love." He replied: "Never knew anything about it. Try some other fellow."

Mr. Richard Lathers, Jr., son of Colonel Lathers, of the Lotos Club, was married in Pittsfield, Mass., on the 21st inst. to Miss Annie K. daughter of Mr. John K. Mooreward, of this city.

Among those who have taken boxes at the Academy for the coming season of opera are Mr. F. A. Lawrence, Mr. Israel Corse, Mr. Henry A. Coster and Mr. Von Hoffman, who will occupy his box with his daughter and son in law, the Marquis and Marchioness de Moies.

The following young ladies will make their debut in society this winter: Misses Annie Cutting, just home from Europe, Marion Langdon, Henrietta Strong, Georgiana Heckscher, Jenny Turnure, Anne Hale, Fanny Lanier, Annie Sands and Ella Chapman.

While in San Francisco, the Marquis de Lorne and several members of his party visited the suburban homes of ex-Governor Leland Stanford, ex-Senator Sharon, and Mr. D. O. Mills, of this city. At Millbrae, luncheon was served.

Commodore Charles H. Baldwin, 580 Fifth avenue, who is a brother of Mrs. E. H. Higgins and Mrs. E. A. Tucker, is soon to be promoted to the grade of Rear Admiral. It is rumored that he will be placed in command of the European station.

What Arthur Says for Himself.

Last Wednesday night Lillford Arthur was released from Ludlow Street Jail, where he had been detained four weeks. On the next day he read in THE MIRROR allusions to what was called his "Scoundrelly conduct." Although not desirous of figuring in the newspapers, he felt that this characterization required attention, as he is a young man and looks forward to establishing himself professionally in this country. Therefore he visited this office on Tuesday afternoon last, in company with his counsel, Mr. Hockstatter, a gentlemanly lawyer, to make an explanation of his conduct and his case, and to extenuate his conduct. In doing this he was ably assisted by his counsel, who from time to time took part in the interview.

"I want to tell you the simple truth," said he. "My arrest and detention in Ludlow street jail was an outrage, as you will probably admit before I'm done. Mrs. Bayley left England in my company of her own free will. There was no abduction or flight; we came quite openly to this city where I visited my friends and made no secret of my whereabouts."

"Did you not expect serious consequences for such an act?" asked the interviewer.

"He is simply an indiscreet young man," replied Mr. Arthur's lawyer. "He did a great wrong no doubt, but he had no idea of doing anybody an injury."

"One day," continued Arthur, "I was arrested on Broadway by a deputized clerk of Howe and Hummel's office. He took me there without any authority and I was locked up for an hour and a half. Then Howe and Hummel came in, asked me if I had any money and brow-beated me shamefully. After that I was sent to Ludlow Street. They induced me to give up £200 belonging to Mrs. Bayley which was in my possession. On recovering that Bayley left. I consented to his wife's going with him on condition that they should leave by different steamers. That he promised; but at the last moment he boarded the same ship with her. Even then he told his solicitor he would return on the boat from quarantine. Since he went to England he tried to make it appear he was on friendly terms, by living under the same roof with his wife; but she went to her family and threw her property into Chancery, which was what he wanted to avoid. To prove I have honest intentions, I tell you that if she can procure a divorce now, I will marry her, although she hasn't got a penny."

"You intended marrying her, then?"

"Of course, I'm not so black as you paint me."

"Why didn't she procure a divorce?"

"There wasn't sufficient grounds. In England adultery is necessary as well as cruelty. The latter charge could be proved, for Bayley has treated her brutally, using force upon her several times."

"The detention of this man," here observed Mr. Hockstatter, "was an abominable outrage. Had he secured legal advice he might have been liberated the day after he was arrested. Had he not obtained a lawyer he might have remained in Ludlow Street a year. When Mr. Mellis and myself heard of his imprisonment we went to Howe and Hummel and demanded his release, to which they immediately consented, and he came out without bail. There is more behind this than I am willing to make public yet, and we intend to show it up. Mr. Arthur is sued for \$20,000 damages, alleged to have been sustained by Bayley to his 'peace of mind.' Fudge!"

"I like that," said Arthur. "He has abused his wife for several years past with systematic regularity. I intend to push the case to trial, and if he does not appear, have it dismissed. I am willing to go into court; but Bayley is not. He won't come back."

Professional Doings.

—Waco, Texas, is to have a new opera house ready by Dec. 1.

—Charley Day, the originator of Forepaugh's \$10,000 beauty racket, is looking around for something to do.

—Fred Stinson leaves for Boston to day (Thursday) with the members of the company engaged to support Modjeska, who makes her first appearance in that city on Monday, where she will fulfil a three weeks' engagement under John Stetson. The complete list of the company is as follows: Maurice Barrymore, George H. Griffiths, Frank Clements, W. T. Owen, Norman Forbes (first appearance in this country), N. D. Jones, Mason Mitchell, James Cooper, W. W. Bullock, Master Tommy Russell, Maud Milton (from the Princess Theatre, London; first appearance here), Kate Meek, Clara F. Maeder, Helen Leigh, Clara Ellison and Francis Clairmont; Fred Stinson, manager; Henry E. Berger, advance agent.

PHILADELPHIA.

[Received too late for classification.]

James O'Neill commenced an engagement at the Arch on Monday night, appearing in his new play, An American King. It is a poor adaptation of Alphonse Daudet's novel, The Nabob, or rather of Pierre Elzevir's comedy, the material of which was culled from Daudet's work. The original play, produced at the Vaudeville Theatre, Paris, in 1880, attained but a partial success, being a faulty dramatization, and that it was not still born was due wholly to the performance of M. Dupuis, who, in the title role, gave one of those impersonations that suffice to make an actor's reputation. Mr. Dazey has changed, twisted and tortured the French comedy in accordance with his own particular views, and introduced scenes not found in the original; but, although disguised, The

Nabob is there in skeleton form. Mr. Dazey is but a beginner at playwriting, and is as yet not entirely happy in the art of weaving the various elements of a story into a harmonious picture; thus the theme lacks vigor. Ruggles is a sort of backwoods hero; a miner who has unearthed a fortune. The play opens in New York, and the early part of his life is told. He is a millionaire, credulous, inexperienced, not to say stupid, and becomes the all-too-easy prey of an unscrupulous woman and her lover. When almost fleeced of his money, and driven insane by his surroundings, the hero is at length saved by the watchful, loving guardianship of a young girl. Villainy is unmasked, virtue rewarded, and Nat Ruggles saved for a life of happiness with the gentle Agnes. O'Neill, as Nat, touched a chord of interest at the start, which he never entirely relinquished. He is clever in the love scene with Agnes and effective in the mad scene of the third act. The company is ordinary. Oct. 2, the Wilbur Opera company will commence an engagement in The Mascotte.

Key Solomons, the attraction at the Walnut Street Theatre during last week, is a trashy production. Frank Bush accomplished all that was possible with the Hebrew, but made little headway. Very small audiences ruled. Alice Oates and company opened Monday night in The Mascotte, repeating the bill until Thursday evening, when Princess of Trebizonde was given. Alice Oates was in the past gifted with a fine voice, which she has seen fit to abuse through lack of judgment and want of culture. She is, as ever in her acting, simply Alice Oates, which expresses comprehensively the peculiar methods employed in illustrating the characters enacted. The company is fair. Oct. 2, Rice's Surprise Party.

The Passing Regiment is offered this week at the Opera House. Theo will commence an engagement Oct. 2. One more week of Bartley Campbell's White Slave. The audiences attracted have been of moderate size. On next Monday evening, Only a Farmer's Daughter, a play first made known to this public at Fatty Stewart's defunct North Broad Street Theatre, Lillie Eldridge and Katherine Rogers appearing in the leading roles.

At the Lyceum Patience will be repeated by Braham and Scenian's Miniature Ideal company until Thursday evening, when the juveniles will offer their initial performance of Billie Taylor. Oct. 2 The Haymakers. The Lyceum has a resident chorus of forty singers.

Mary Warner and The Daisy Farm are the plays performed at Wood's Museum this week. Lillie Hilton will be favored with a benefit 29th, when she will make her last appearance but two at the Museum. Manager George Wood will close his season 30th. Mr. Wood retires from theatre with the best wishes of all. It is said that he was so confident that he had the Museum that he had engaged his people for the season, and he says it was let over his head. He has gone to his farm. The Museum will be closed until about the 16th of October, for repainting, repairs, etc., and will then be opened with a new company. The Museum proper will be restocked with curiosities; the Punch and Judy show will be restored, including the menagerie. The Colonel gives as yet the name of but one member of his company, William Davidge, Jr.

At the National, McIntyre and Heath's Specialty company; Tony Pastor and company at the Grand Central; the Fanny Herring combination at the Eighth, and a lengthy variety bill at Miller's.

Barlow, Wilson & Co.'s Minstrels. (The News and Courier (Charleston, S. C.) Friday, Sept. 22, 1892.)

The audience at the Academy of Music last night was miscellaneous in character and very large in numbers. In fact, the building was filled, and the manager's heart was also filled—with delight at the receipts. It seems incredible that there should be anything strikingly new in a minstrel performance, but Barlow and Wilson have succeeded in introducing new features into their show, as was proven last night, and the immense audience was fairly carried away. The music, vocal and instrumental, was admirable, and the dancing was generally conceded to be superb. A varied and amusing programme closed with an irresistibly comic burlesque of Patience, in which a number of the best choruses of that charming opera were well sung. After all there is something new in minstrelsy, and Barlow and Wilson have found it. They give their last performance to-night.—Com.

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MR. JOHN W. ARCHER, Address this office.

MR. LEONARD S. OUTFRAM, With Salvini, 1892-3. Address Junior Garrick Club, London.

MR. ALLEN THOMAS, On tour in England as Touchstone, Launcelot Gobbo, Sir Benjamin.

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MR. MAZE EDWARDS, Invites offers for engagement. Address Simmonds & Brown.

MR. GEORGE PURDY, Musical Director, Boston Museum. Season 1892-3. Address MIRROR.

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VOICE OF THE NEW YORK PRESS.

[New York Herald]

The Harrisons—Alice and Louis—who have heretofore been seen only in the rôle of musical extravaganza, appeared at Niblo's last night in a more serious dramatic work. They played the parts of a young Italian brother and sister of the fruit-vending, street-singing class, in a piece by Leonard Grover, entitled Viva; or, A Sister's Sacrifice. The melodramatic character is relieved by numerous songs, dances and general drollery of the sort with which the Harrisons are identified. Miss Alice excited enthusiasm in the serious and pathetic scenes. Indeed, the audience applauded the whole performance very liberally, and the leading artists were several times called to the footlights.

[New York Tribune]

The production of Mr. Leonard Grover's new play of Viva was accomplished last night at Niblo's Garden, where the Harrisons began an engagement of one week, and where they were welcomed with great cordiality, and the play with constantly increasing interest and ultimate surprise and admiration. Viva is a dramatic piece, but its mechanism is fresh, novel and ingenious, while its story is fraught

with elements of genuine pathos and romance and with strong character well expressed. It first shows a genuine attraction, and it enables an actress of true ability and uncommon charm to make an effort in a higher field than she has of late cultivated.

[New York Truth]

Mr. Leonard Grover's play, Viva, was presented by the Harrisons at Niblo's last night before a large audience, which showed its approval by the heartiest applause and by frequent recalls.

Viva is an unusually well constructed play, and displays a literary ability which has been lacking in most of the recent metropolitan productions. There is originality in the treatment and no little force in the development.

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